Klassiker der Gitarre

Studien- und Vortragsliteratur
aus dem 18. und 19. Jahrhundert

Band 3
(Oberstufe)
Herausgegeben von Ursula Peter

Classics of the Guitar

Studies and performance material
from the 18th and 19th centuries

Book 3
(Advanced stage)
Edited by Ursula Peter

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

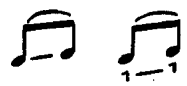
Zeichenerklärungen / *Explanations of symbols*

Linke Hand / *Left hand*

o = freie Saite / *open string*
1 = Zeigefinger / *index finger*
2 = Mittelfinger / *middle finger*
3 = Ringfinger / *ring finger*
4 = kleiner Finger / *little finger*
/ = Gleiten eines Fingers (Lagenwechsel) / *finger slide (change of position)*
[oder / *or* ^{1}[= Barrée (Quergriff) mit dem 1. Finger / *Barrée (transverse stopping) with the 1st finger*

① = e^{1}-Saite / *e^{1}string*
② = h-Saite / *b string*
③ = g-Saite / *g string*
④ = d-Saite / *d string*
⑤ = A-Saite / *A string*
⑥ = E-Saite / *E string*
Römische Zahlen bezeichnen die Lagen der linken Hand. / *Roman figures signify the position of the left hand.*
V..... = Beibehalten einer Lage / *keeping one position*

⌒ = Bindebogen (Zeichen für Aufschlags- oder Abzugsbindung) / *slur*


= Der zweite Ton wird durch Schleifen erreicht (nicht erneut anschlagen) / *The second tone is achieved by sliding*

Rechte Hand / *Right hand*

p = Daumen (spanisch „pulgar") / *thumb (Spanish "pulgar")*
i = Zeigefinger („indice") / *index finger ("indice")*
m = Mittelfinger („medio") / *middle finger ("medio")*
a = Ringfinger („anular") / *ring finger ("anular")*

( ) Alle in Klammern stehenden Noten und Zeichen sind Zusätze des Herausgebers. / *All notes and signes in bracet are additions of the editor.*

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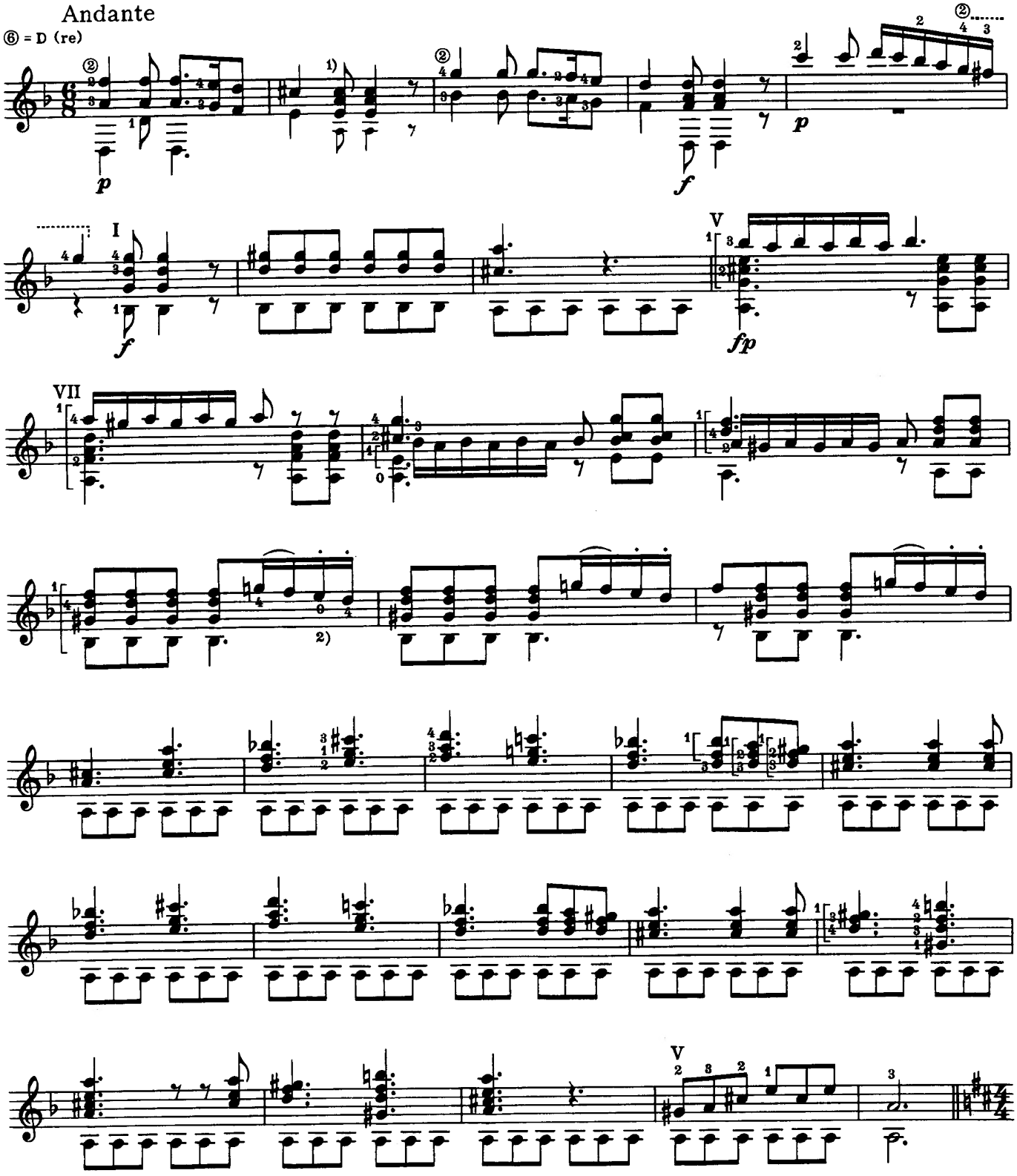
Grand Solo

Introduction

Fernando Sor
op. 14

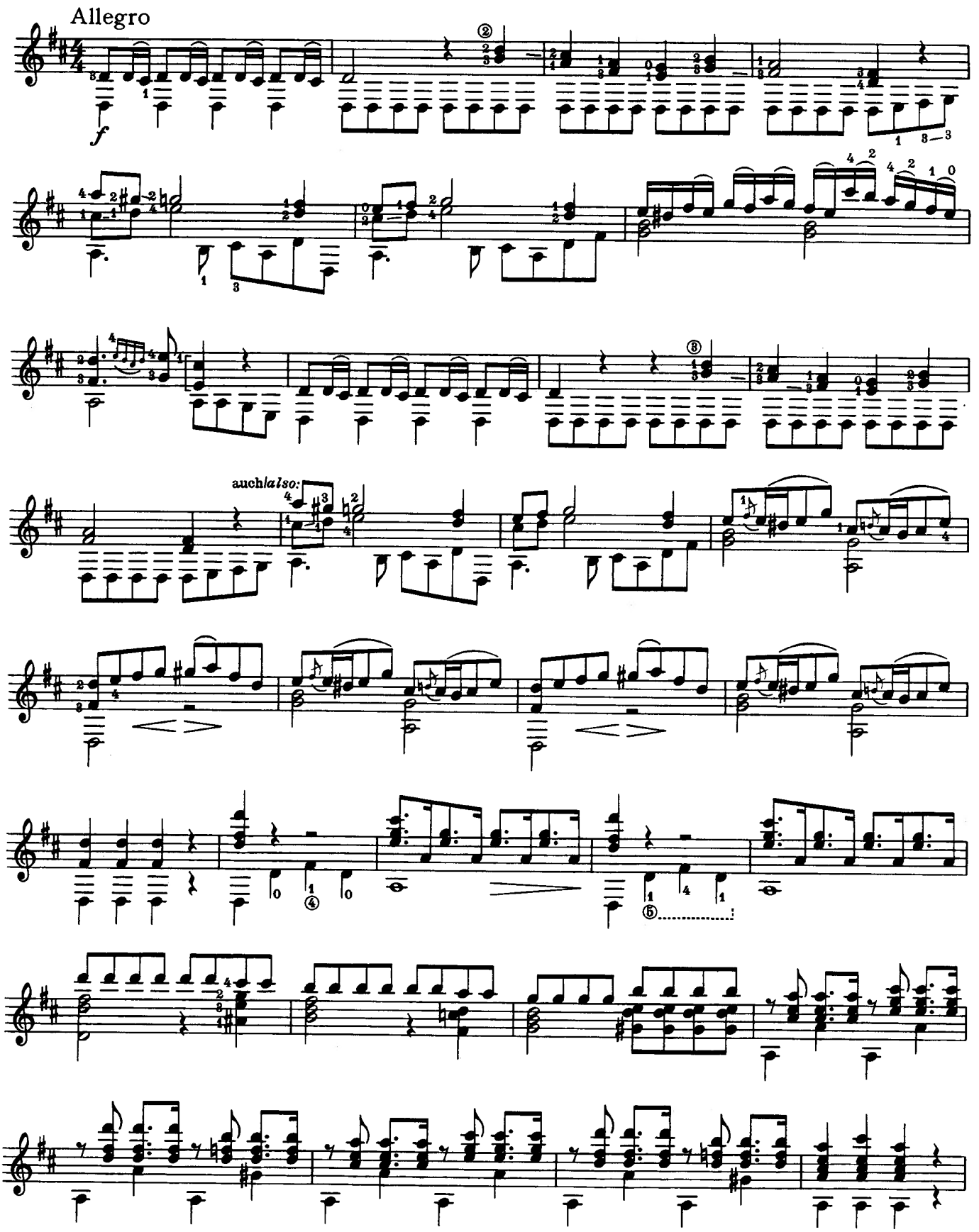
Andante

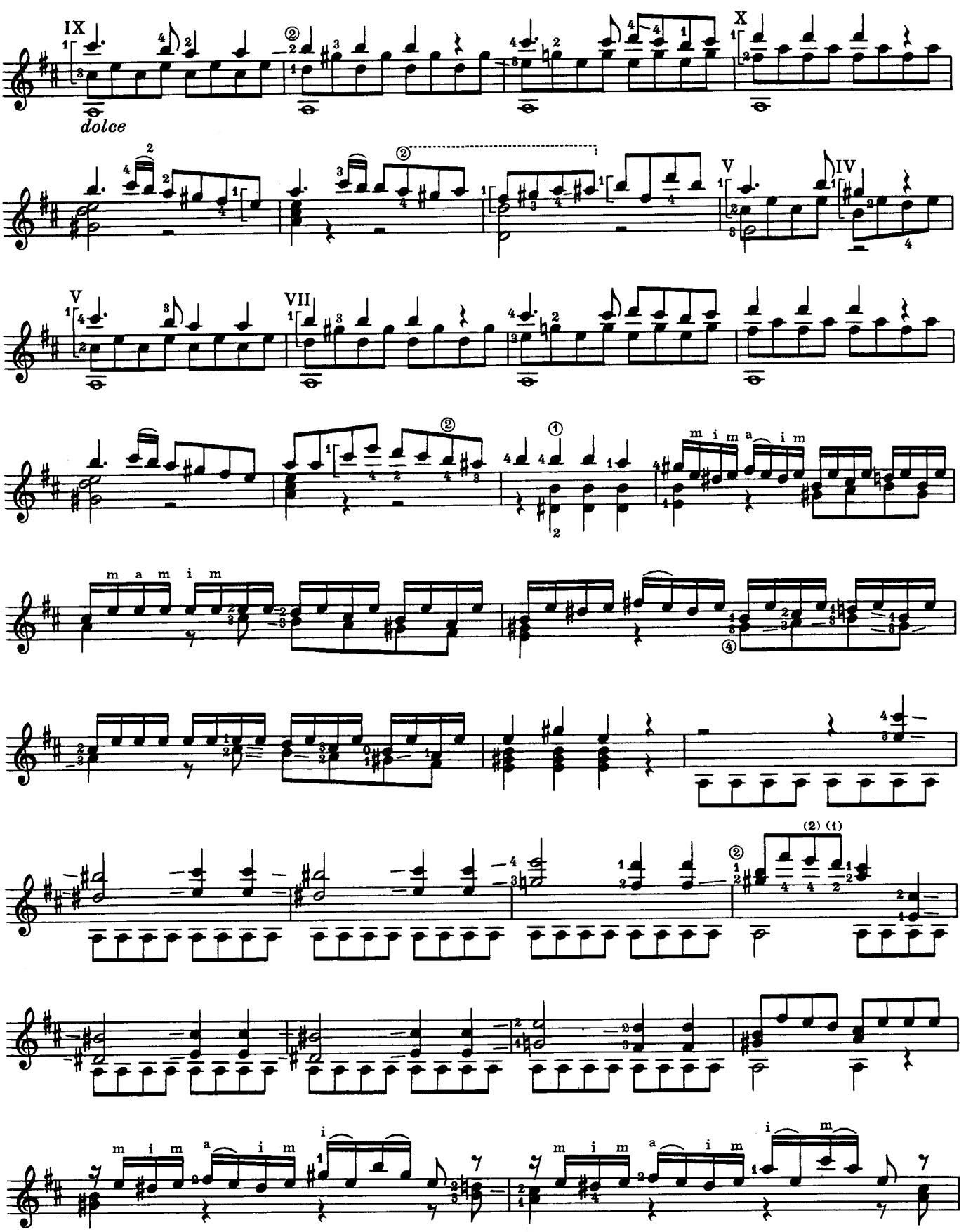
⑥ = D (re)

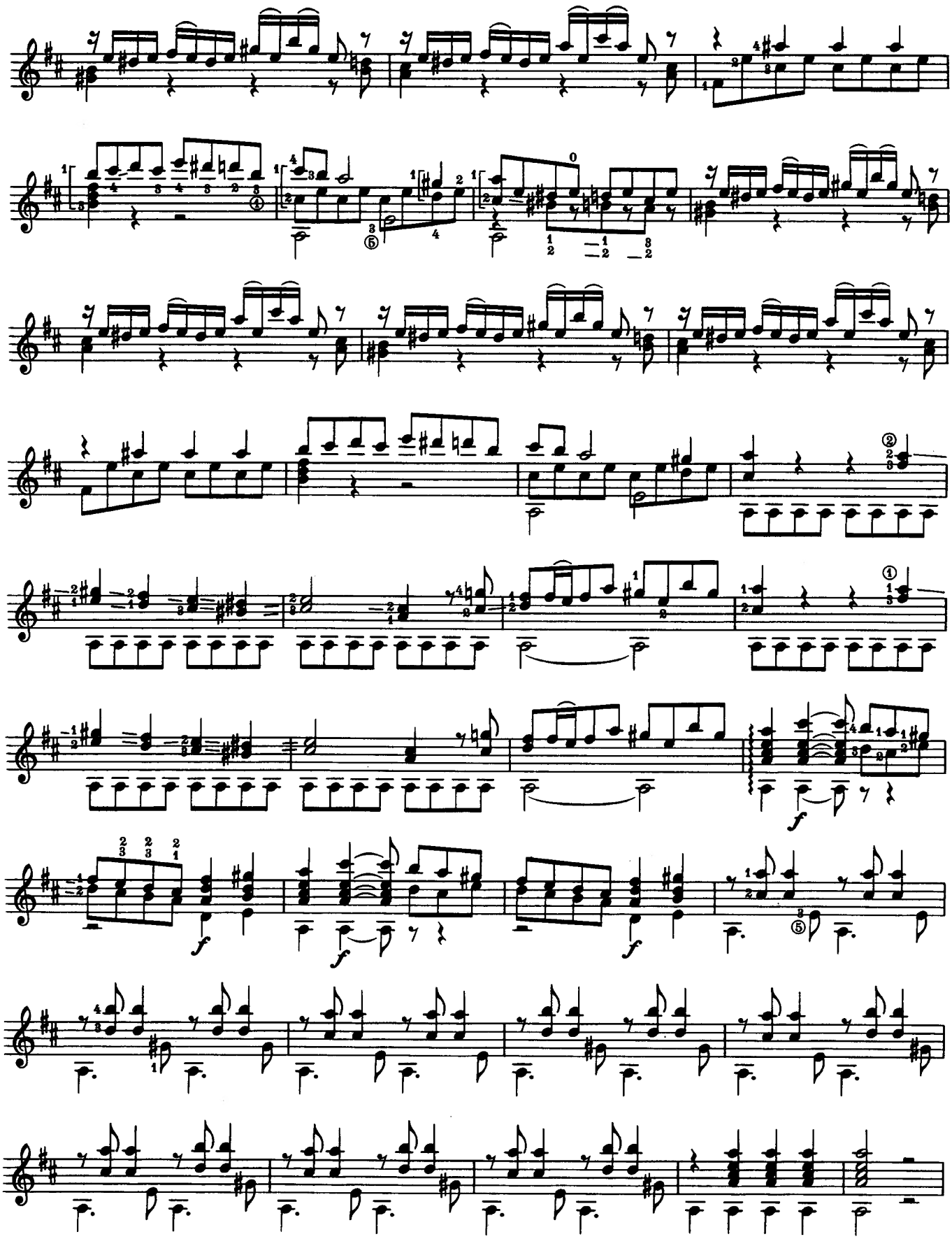


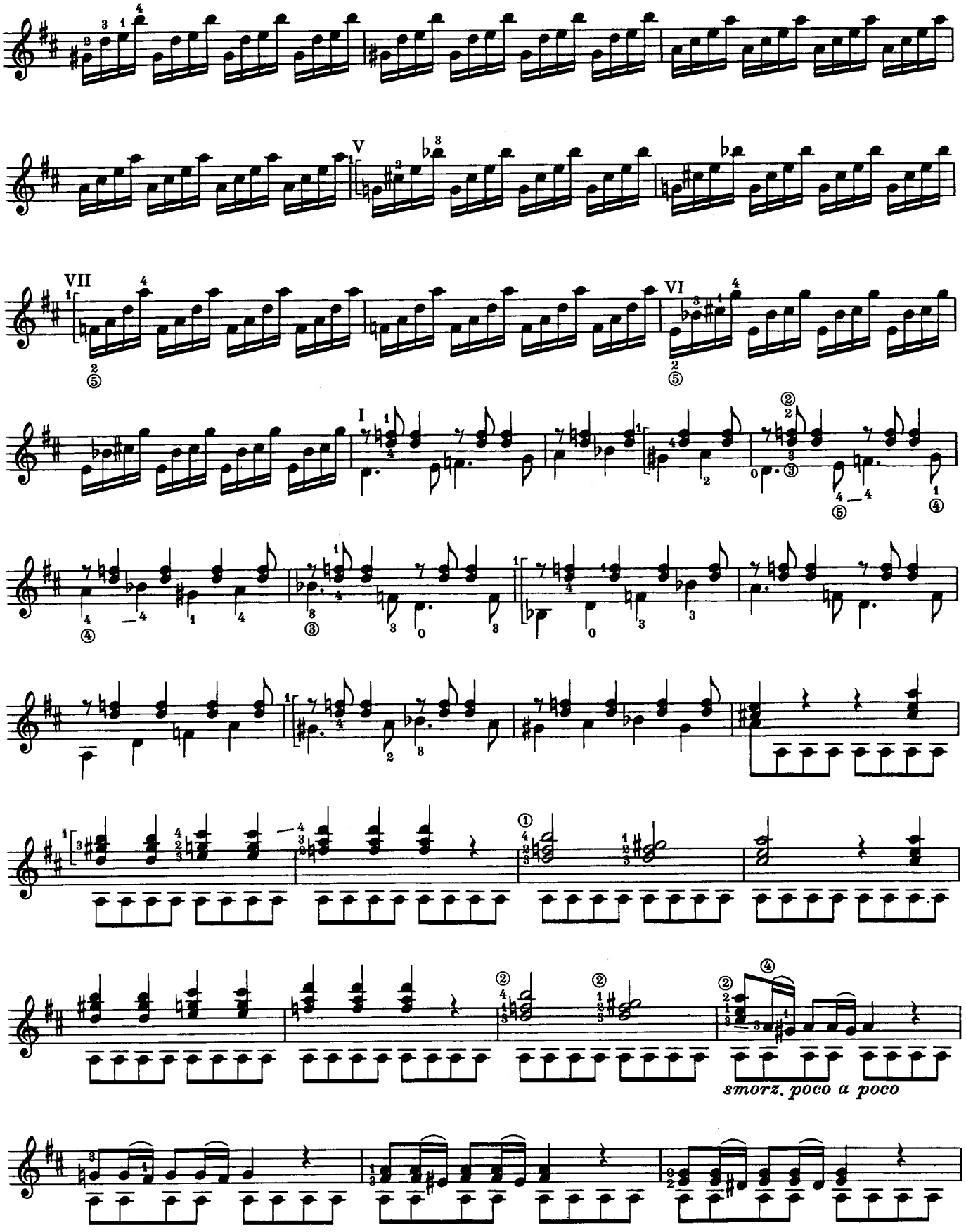
1) Kleingestochene Noten nicht original / *Small Notes not in the original*

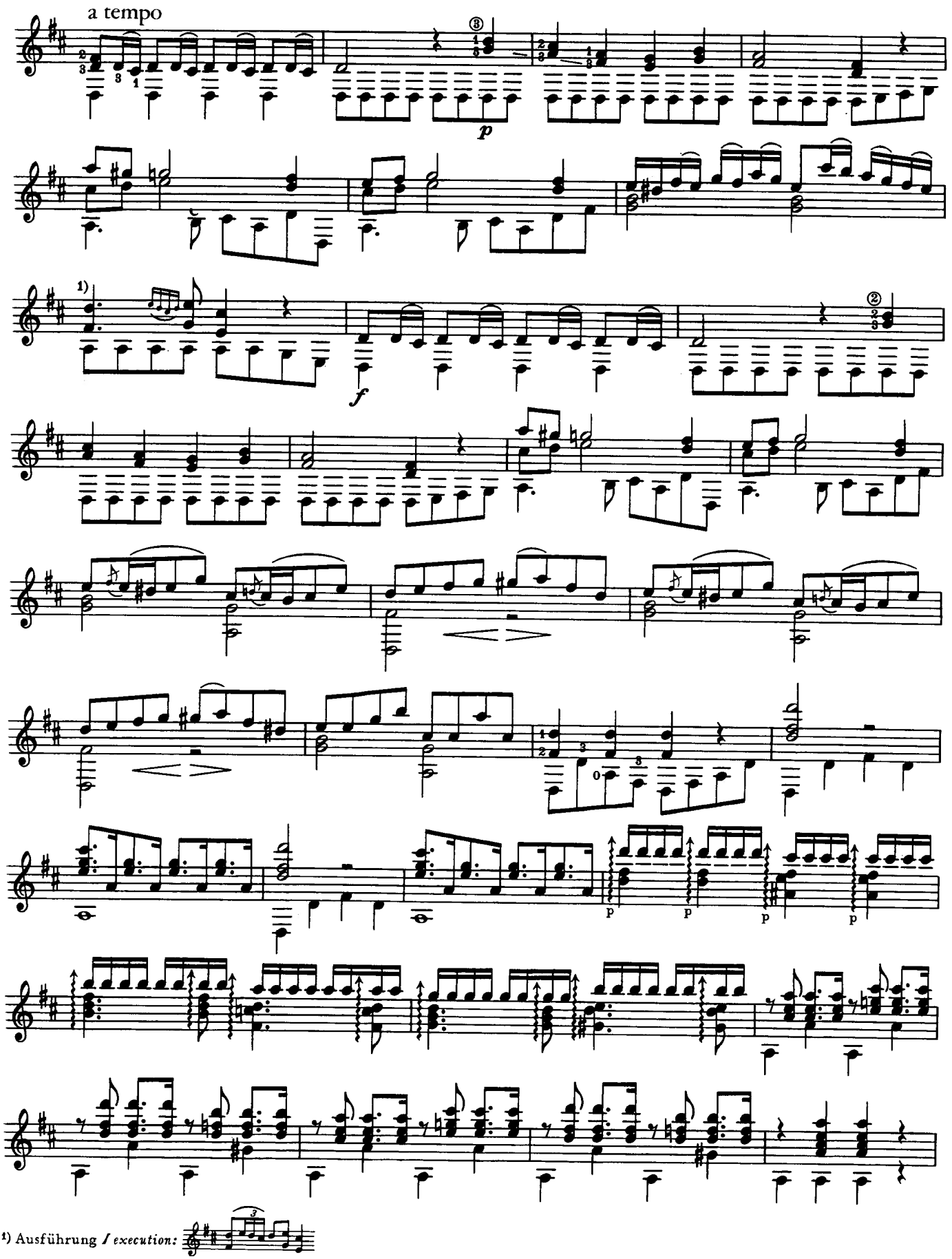
2) Barrée „lüften" / *"lift" the barrée*


Allegro
f
auch also:


IX
dolce
X
V
IV
V
VII
m i m a i m
m a m i m
(2) (1)
m i m a i m
i
m i m a i m
i m




V
VII
VI
I
smorz. poco a poco



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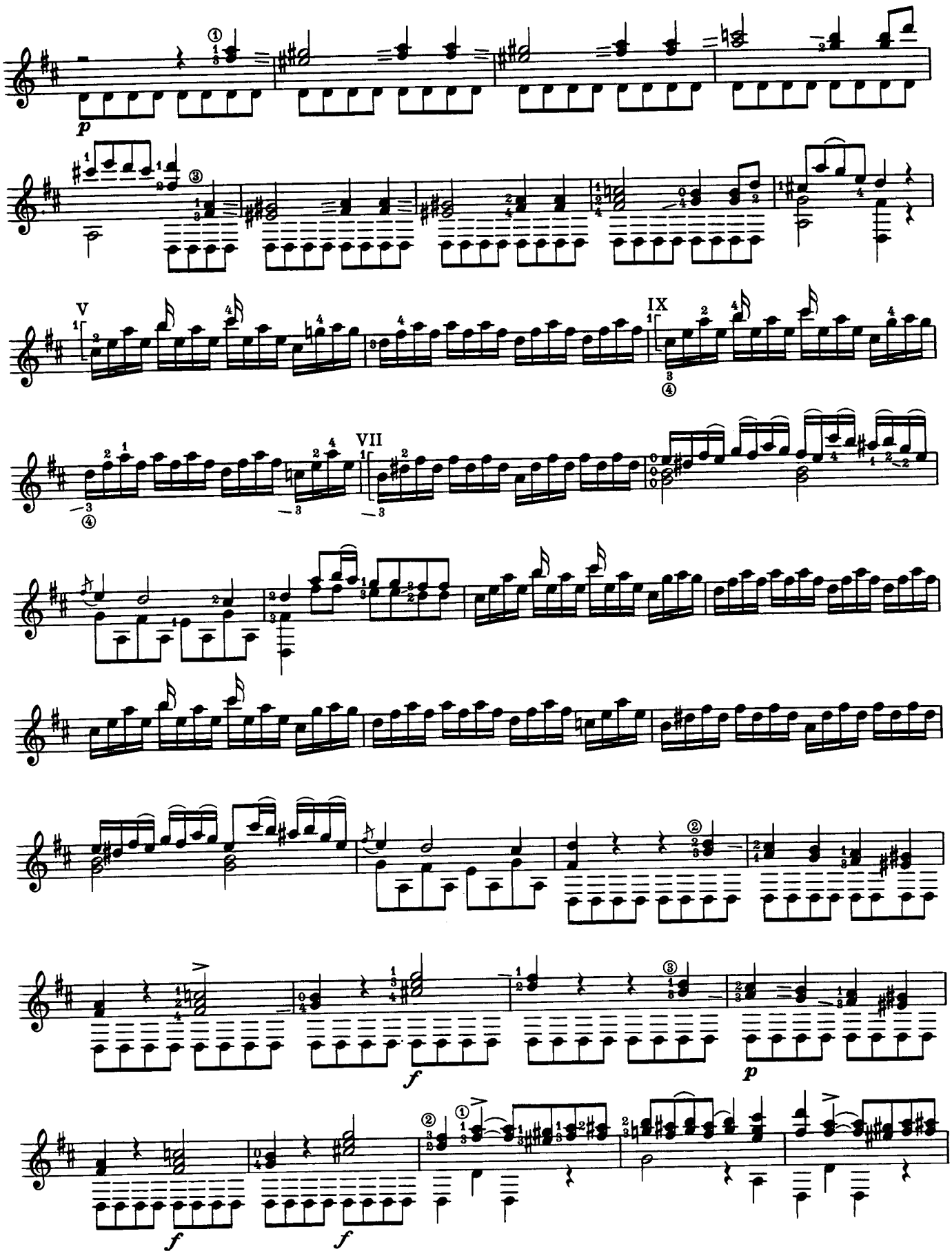
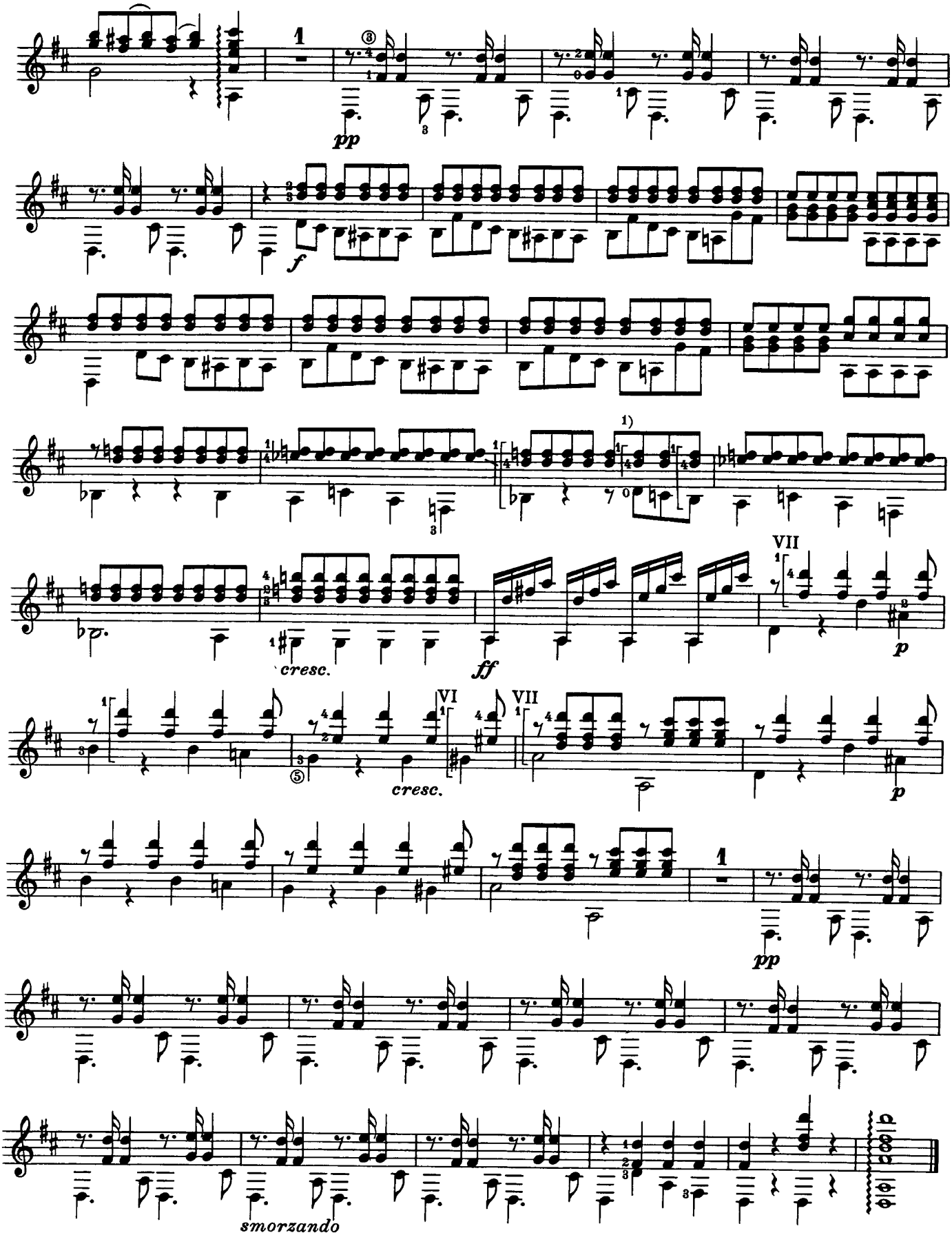

p
V
VII
IX
f
f
f
p

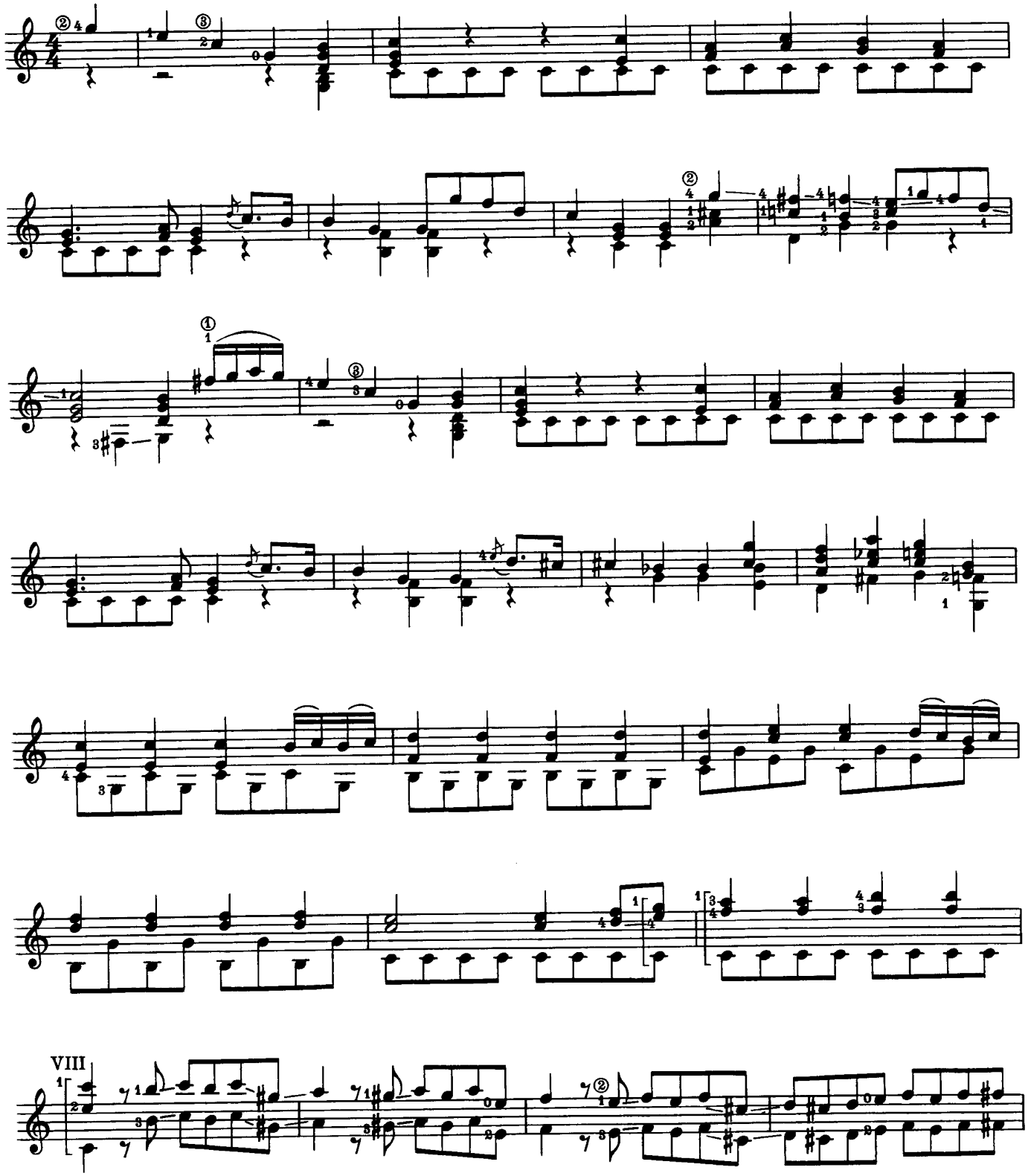


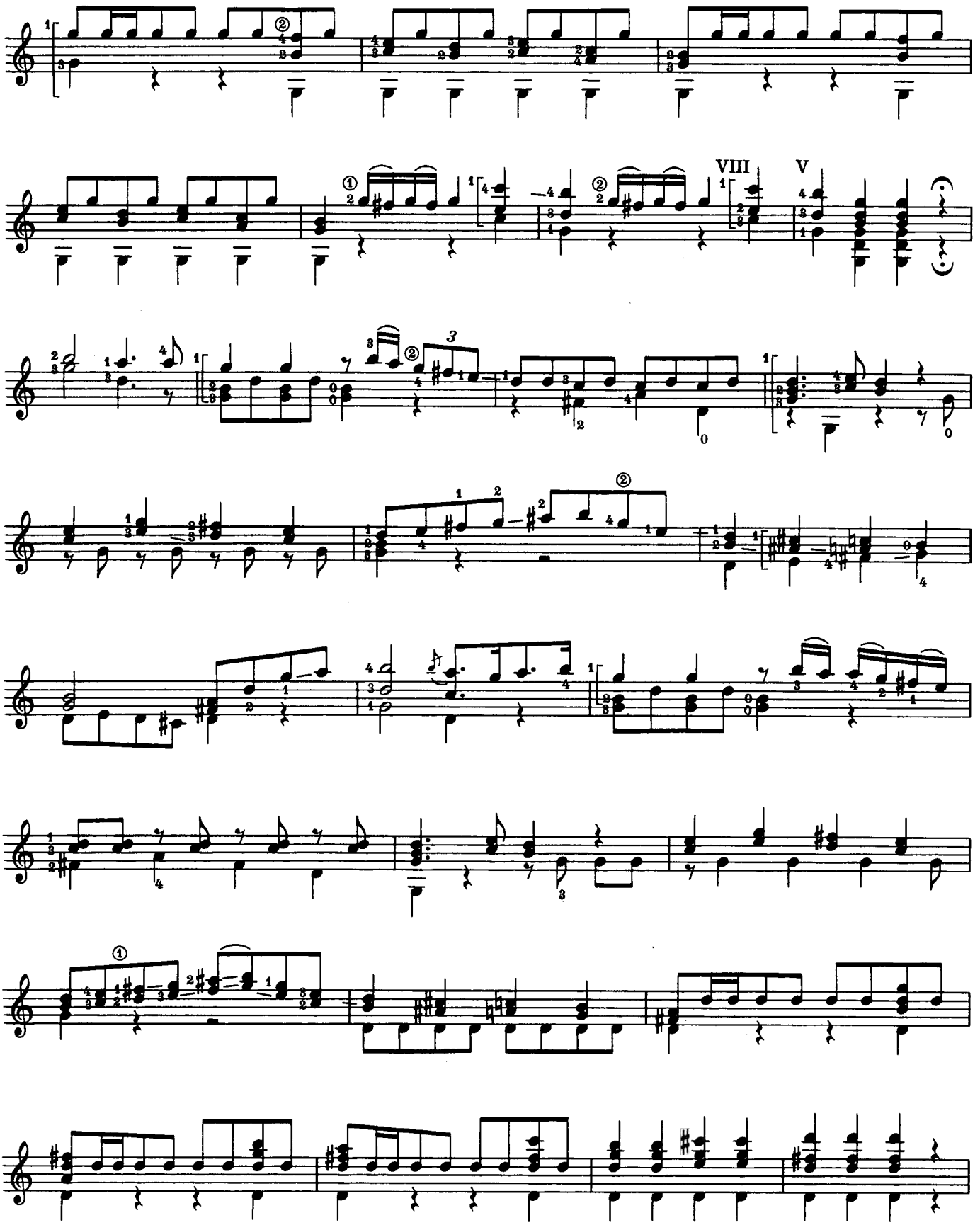
1) Barrée „lüften“ / *"lift" the barrée*

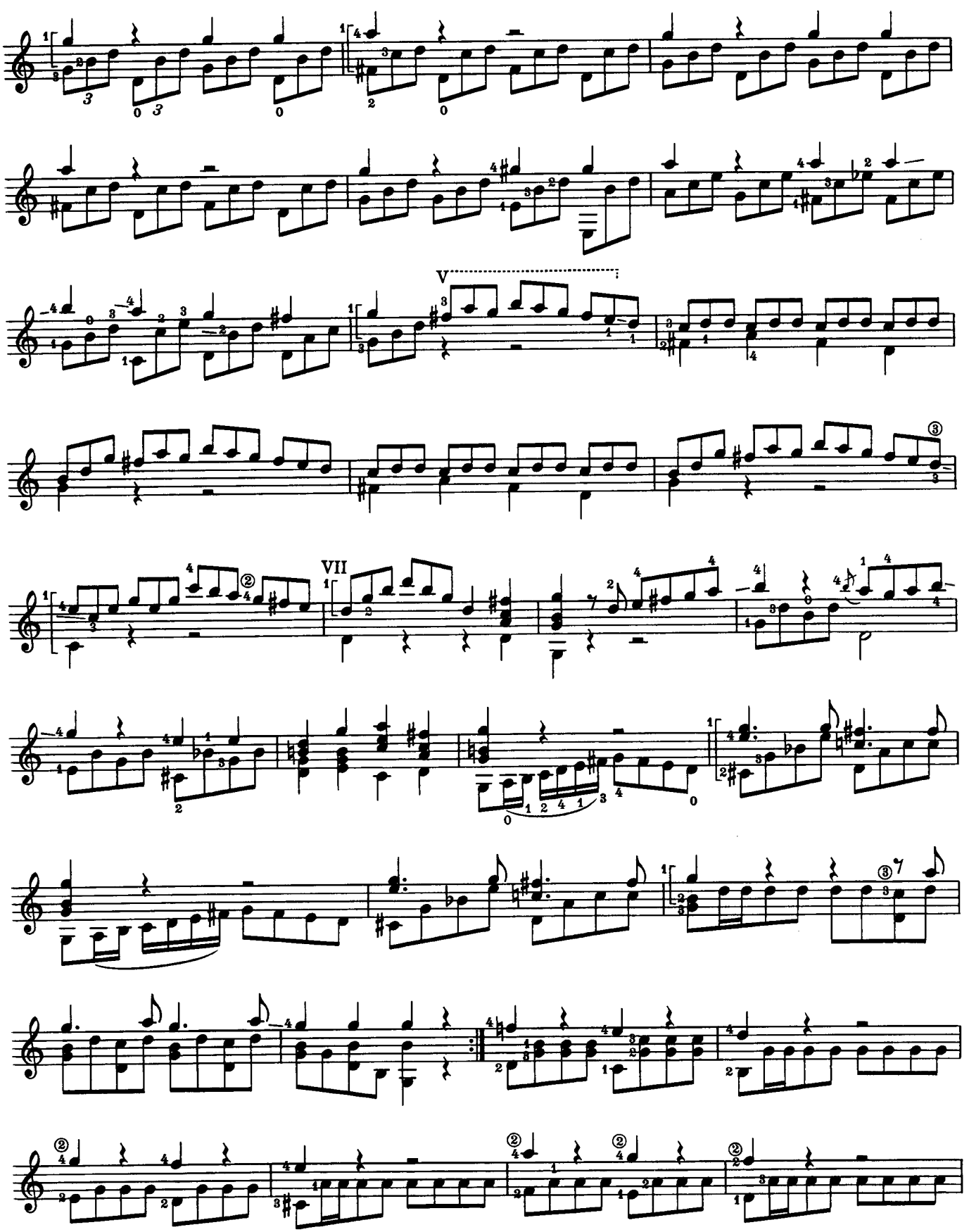
Sonate

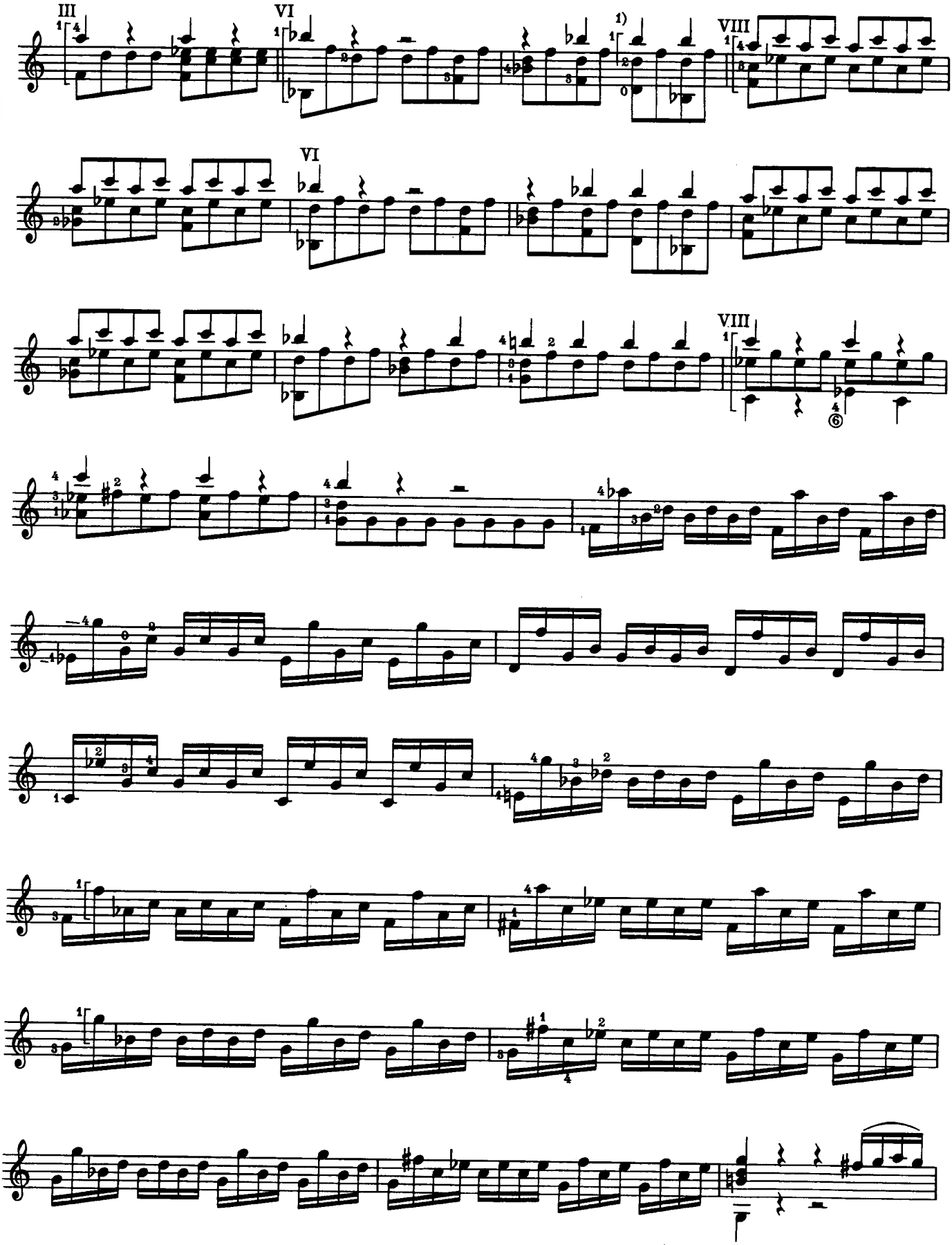
Fernando Sor
op. 15

Allegro moderato

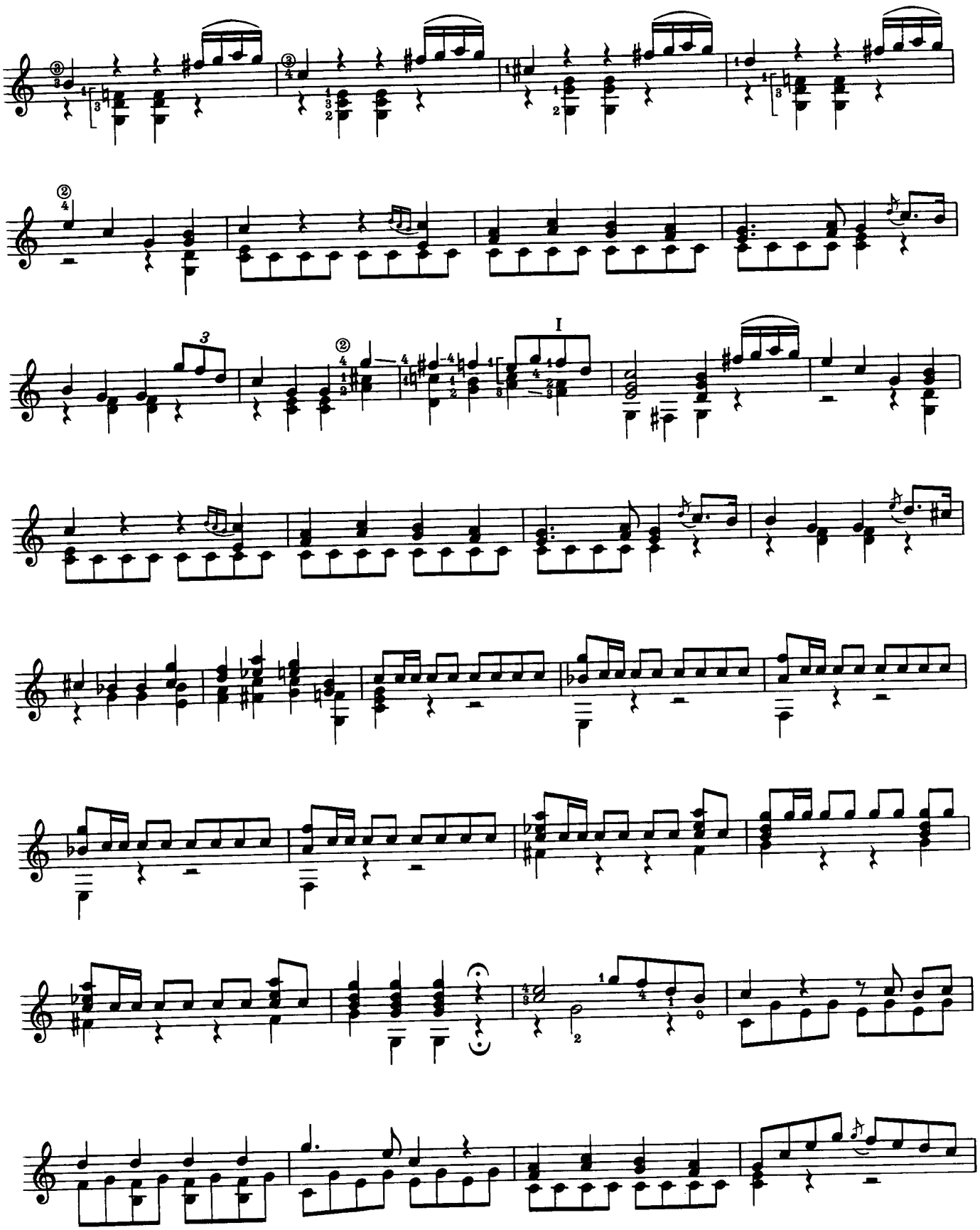


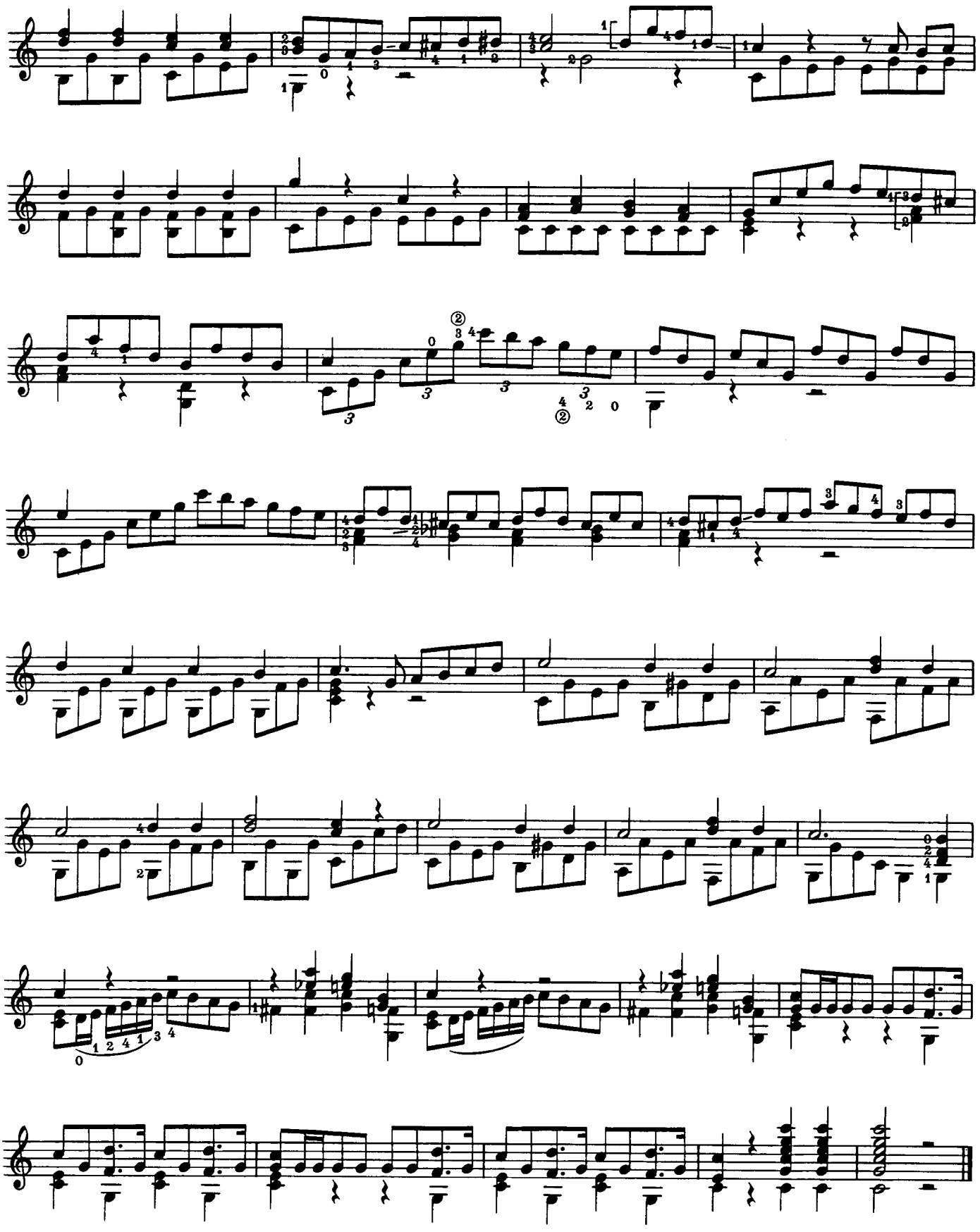

VIII
V


V
VII



1) Barrée „lüften“ / *“lift” the barrée*


I



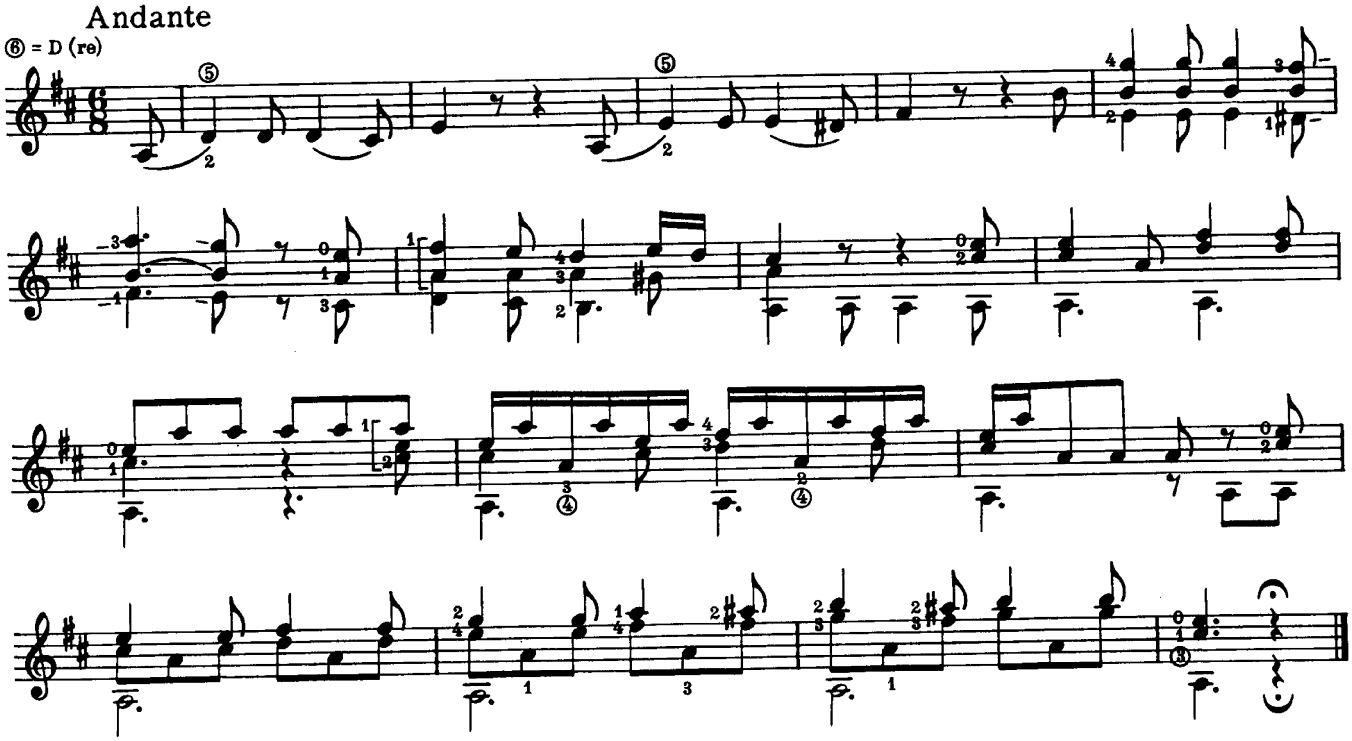
Introduction et Variations sur l'Air: „Malborough s'en va-t-en guerre-"

Fernando Sor
op. 28

Introduction

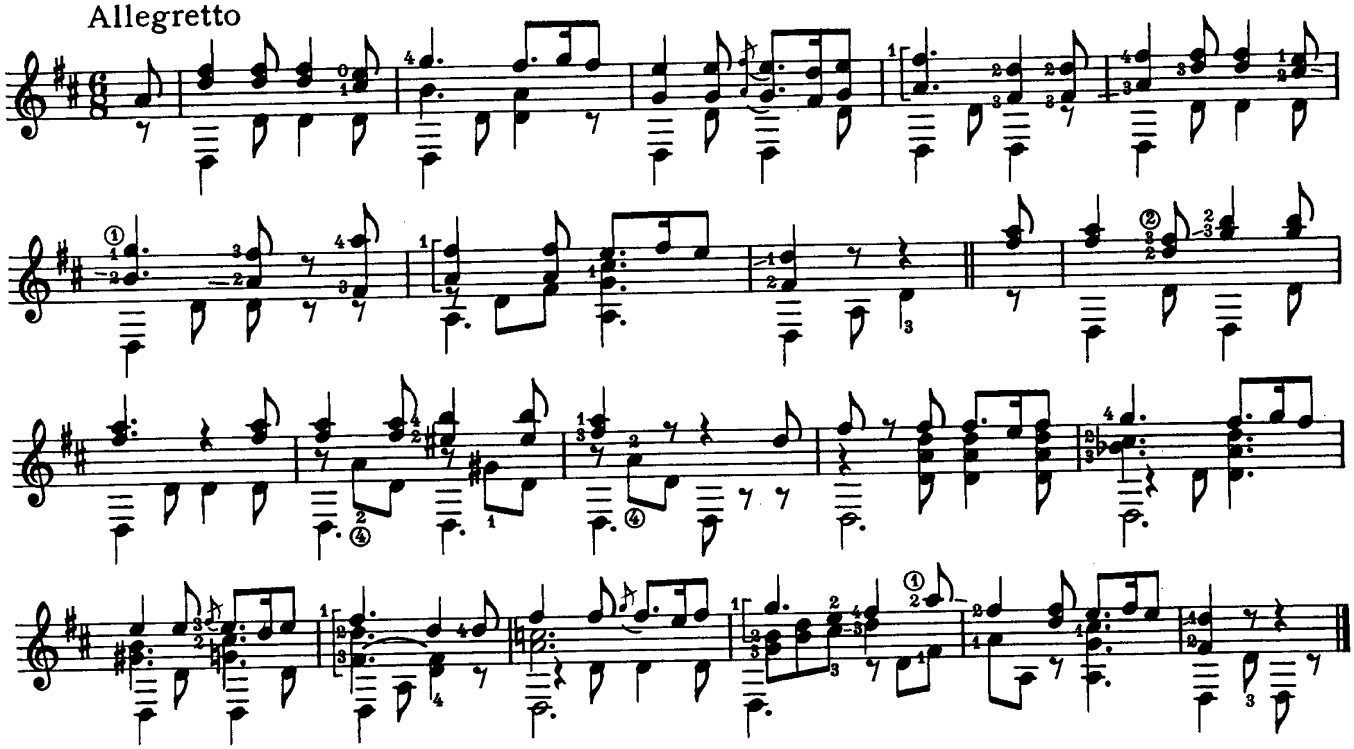
Andante

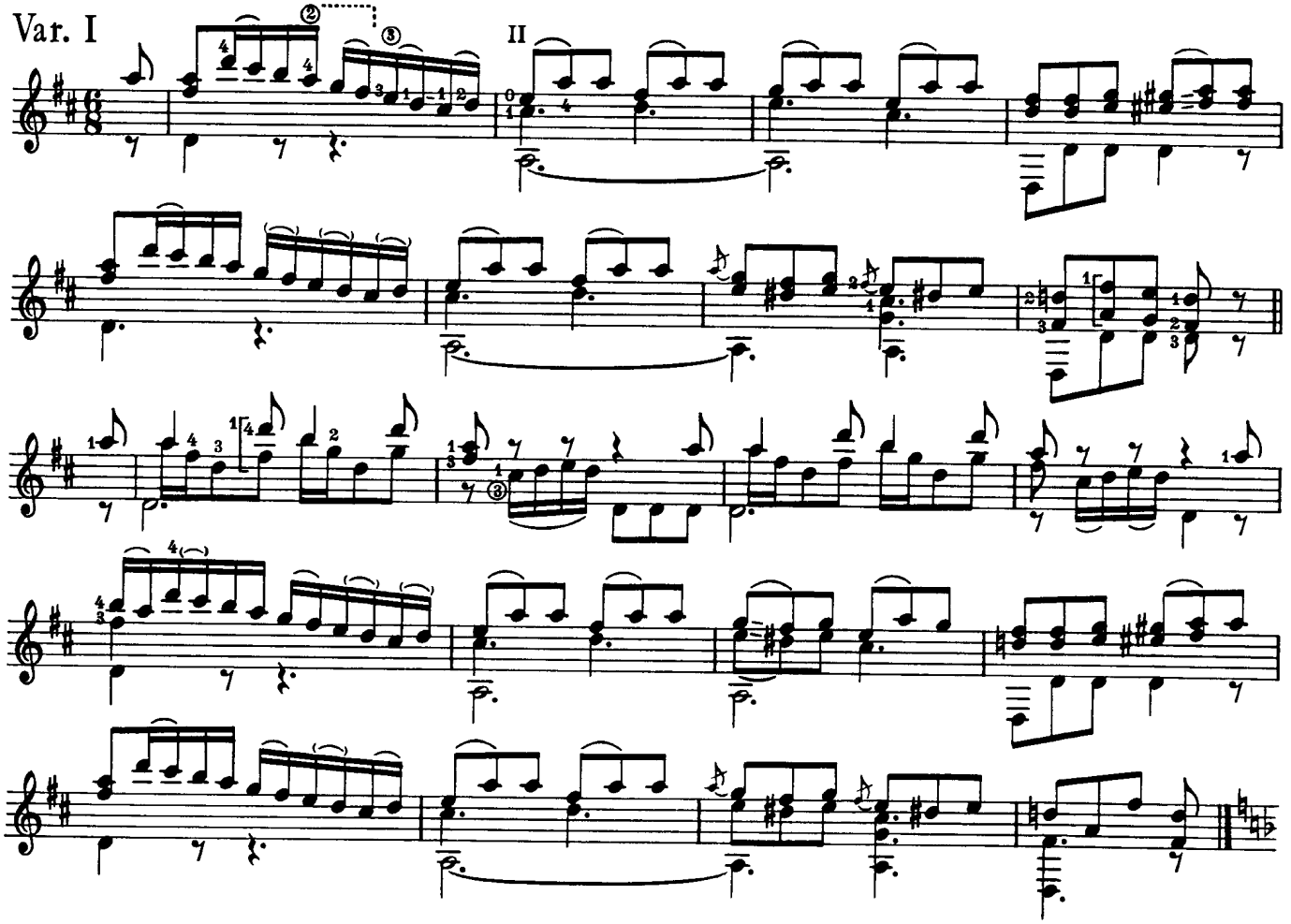
⑥ = D (re)

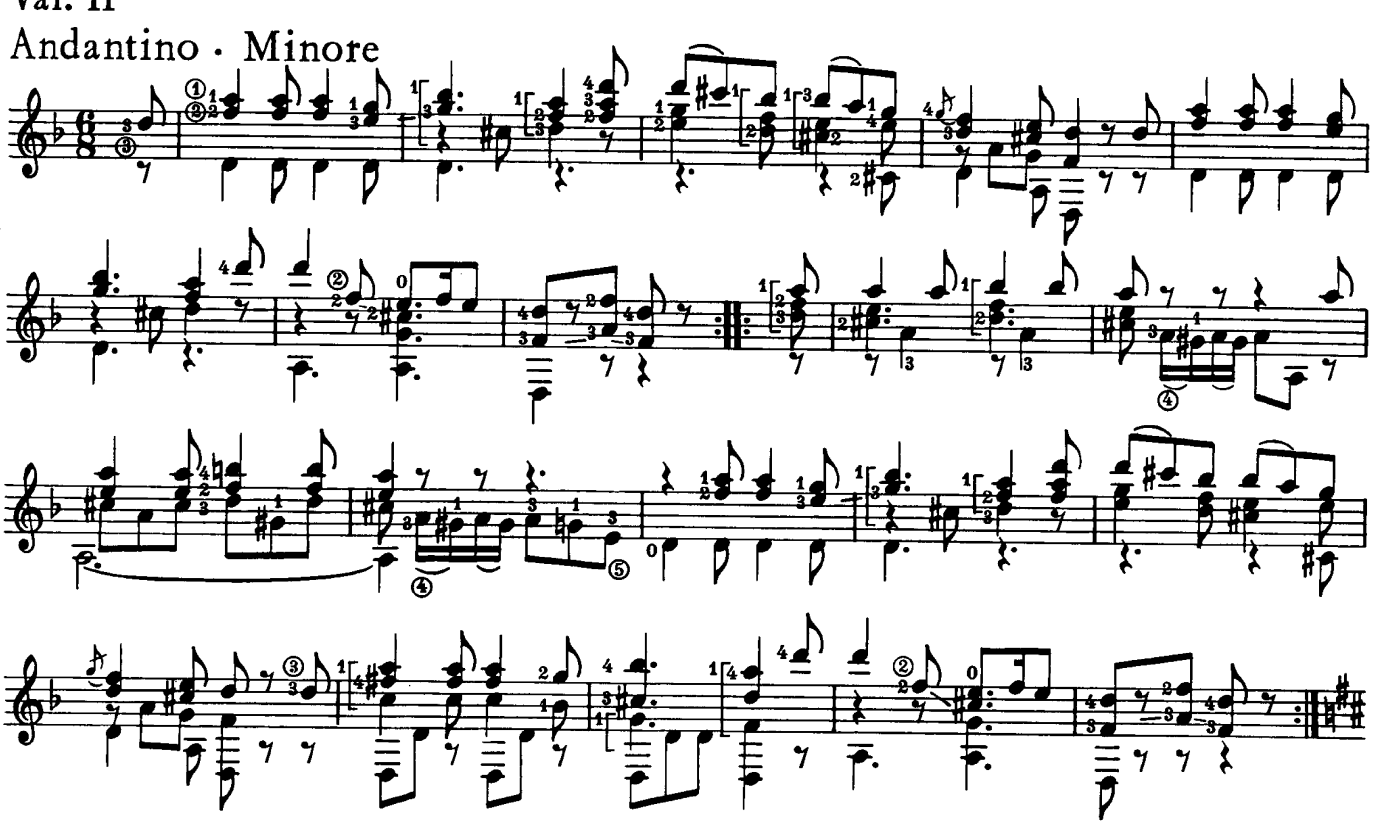


Thème

Allegretto

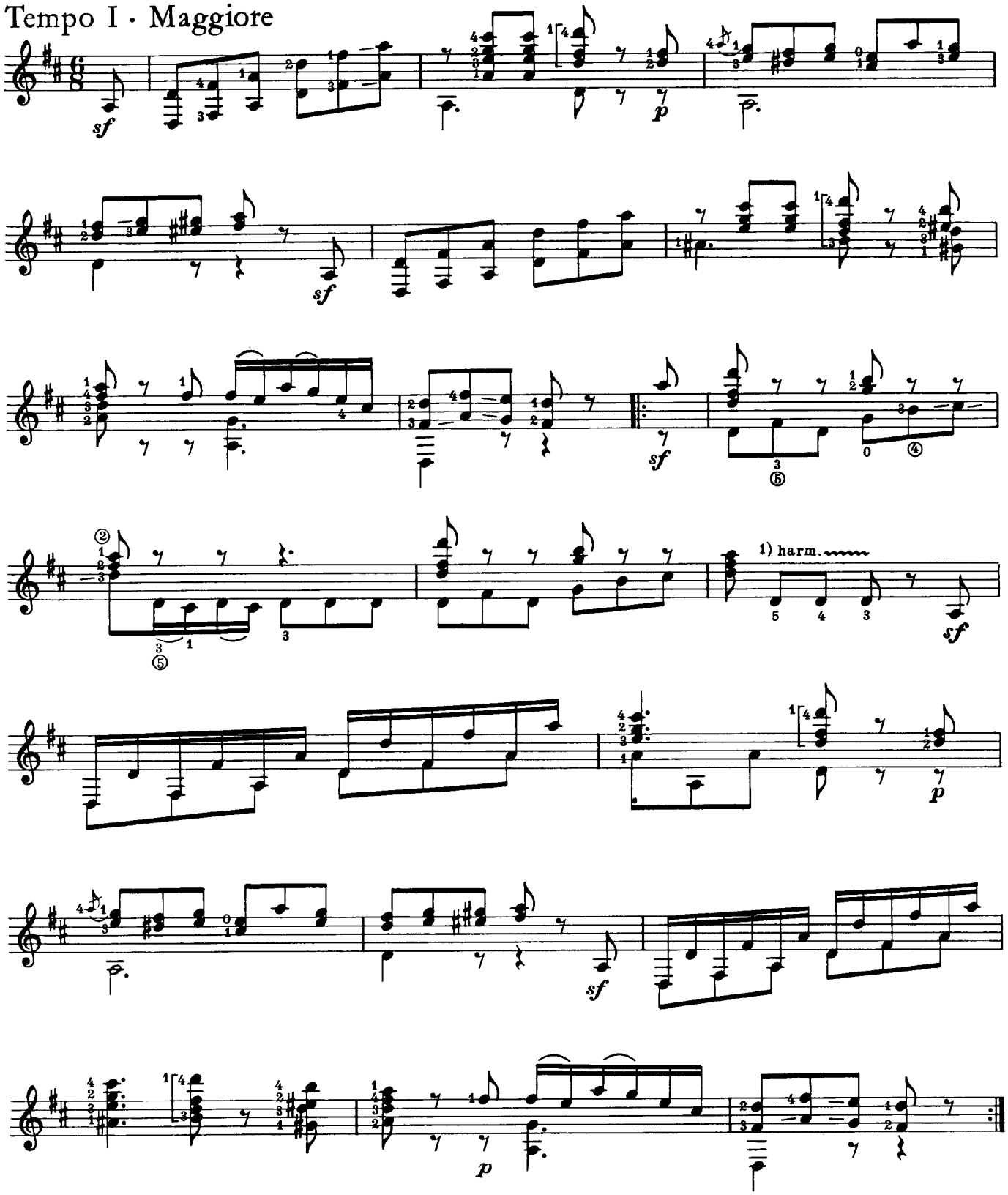



Var. I
II


Var. II
Andantino · Minore

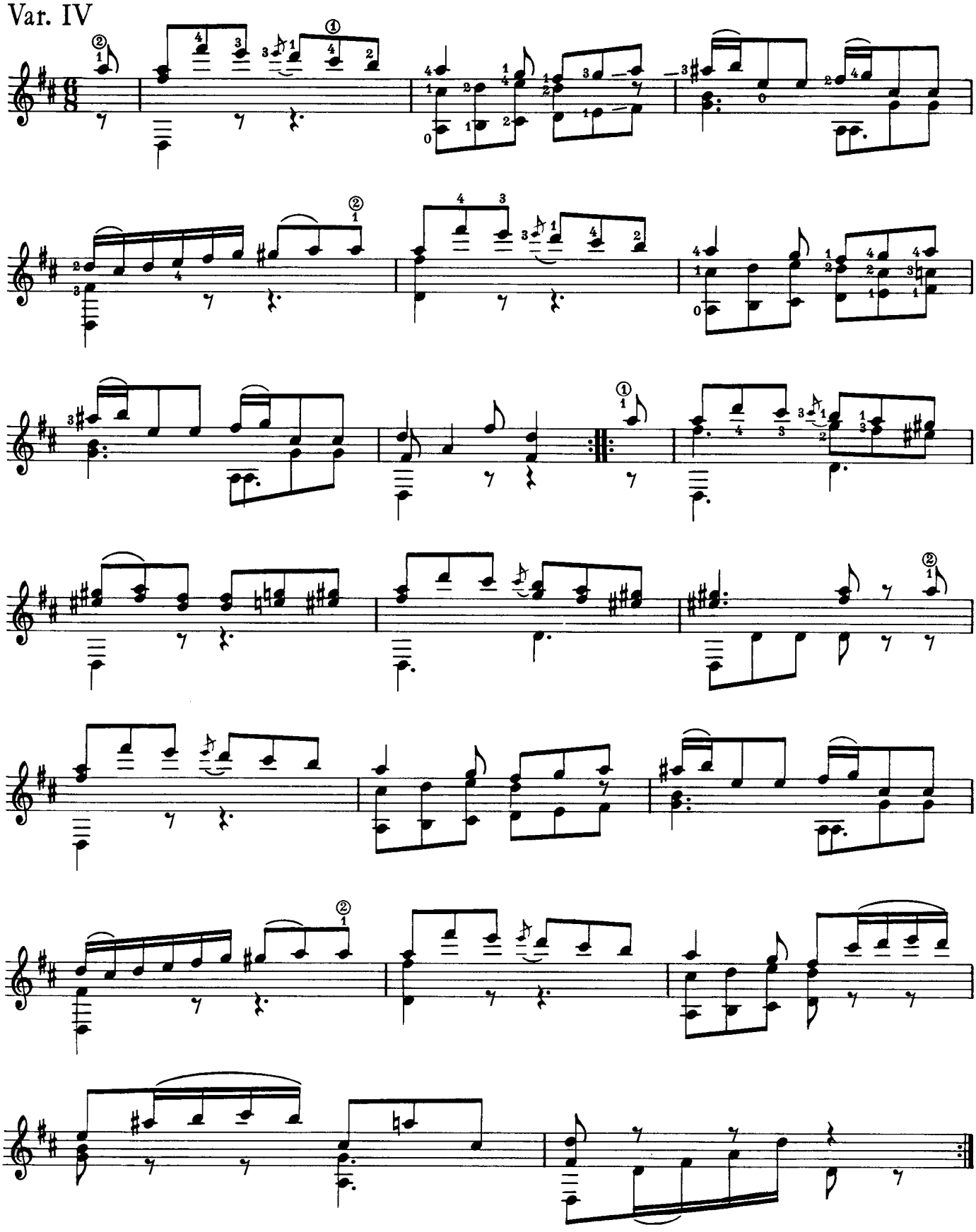
Var. III

Tempo I · Maggiore

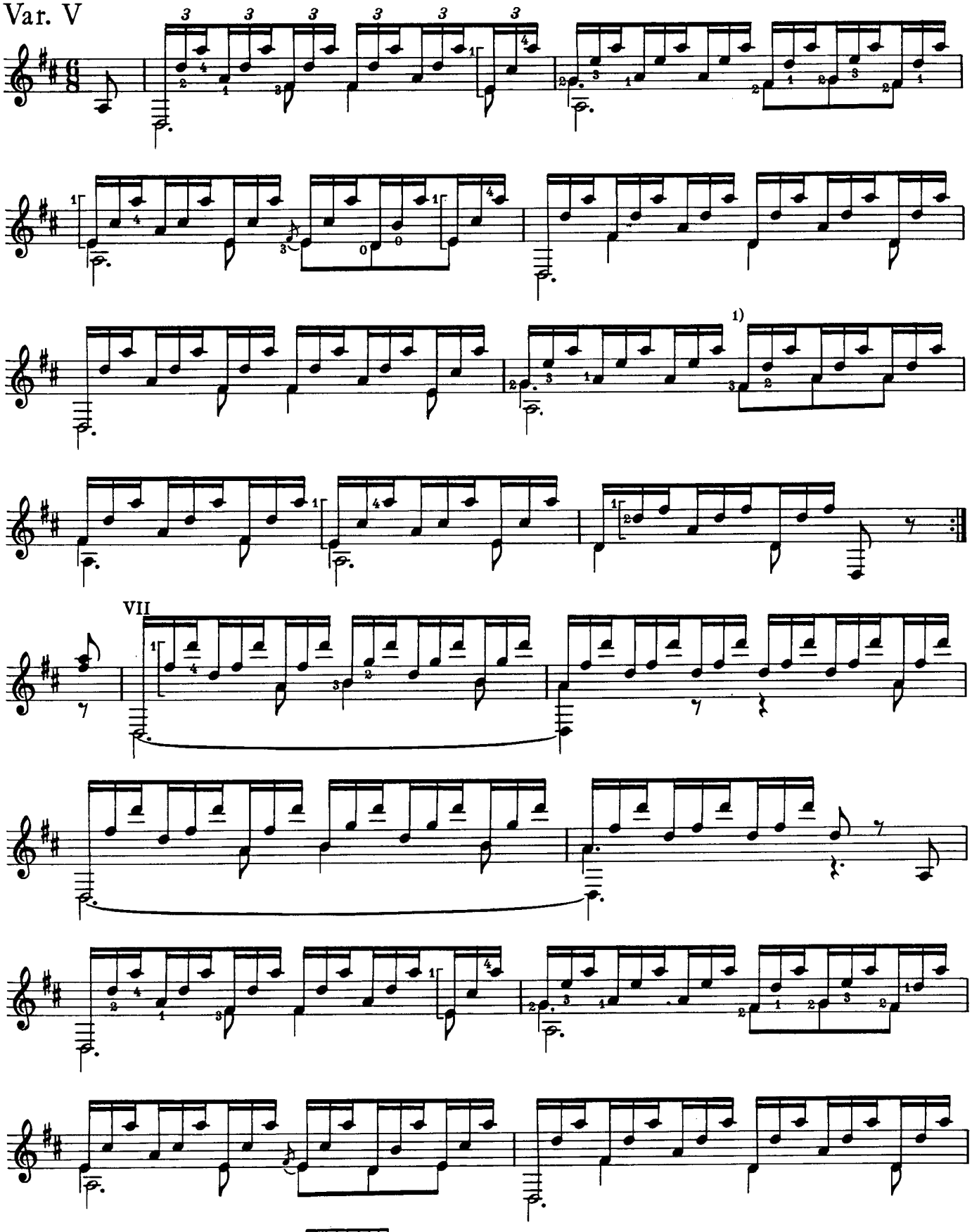


1) Sor notiert hier Saite und Bund / *Here Sor points to string and fret*

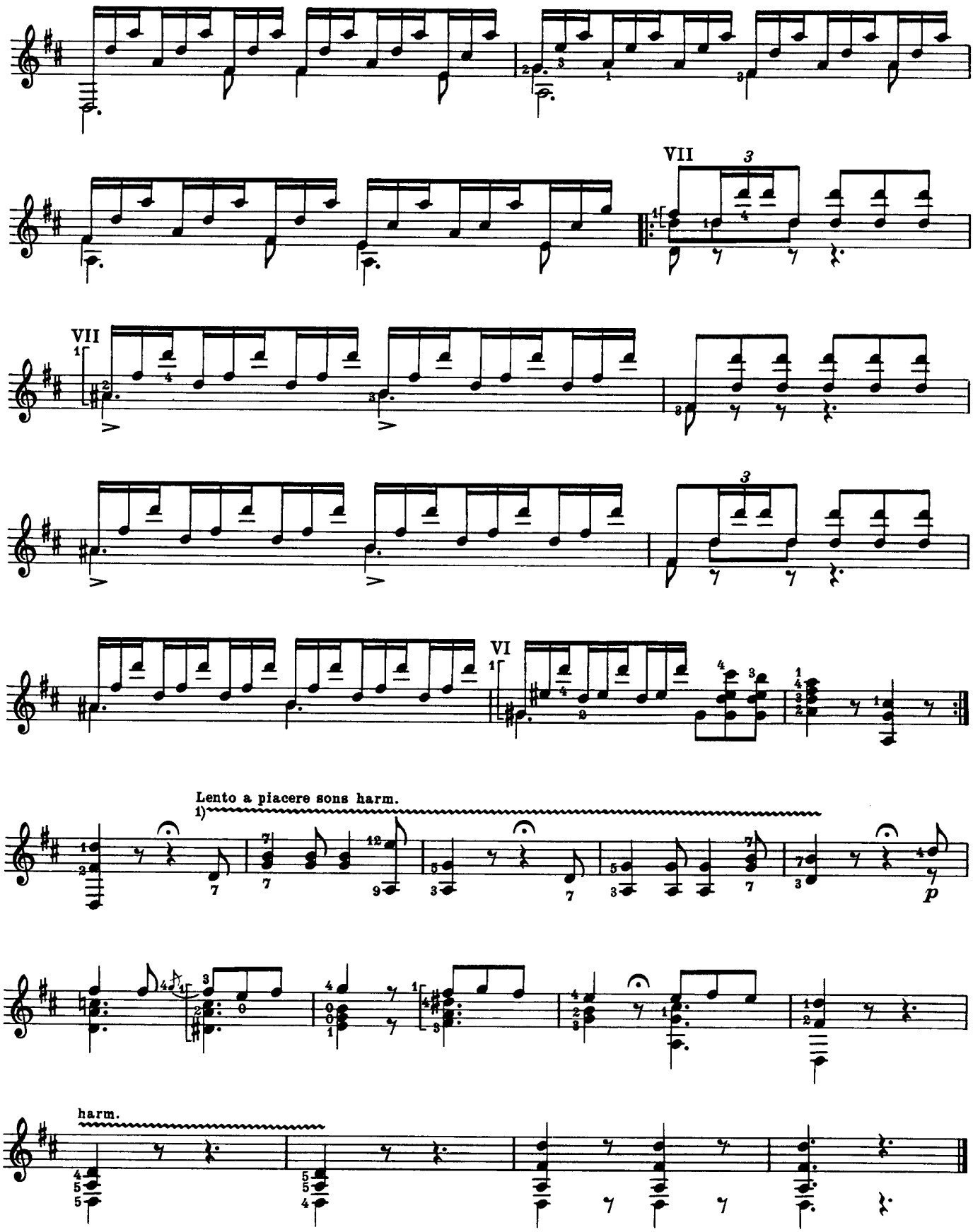
Var. IV



Var. V



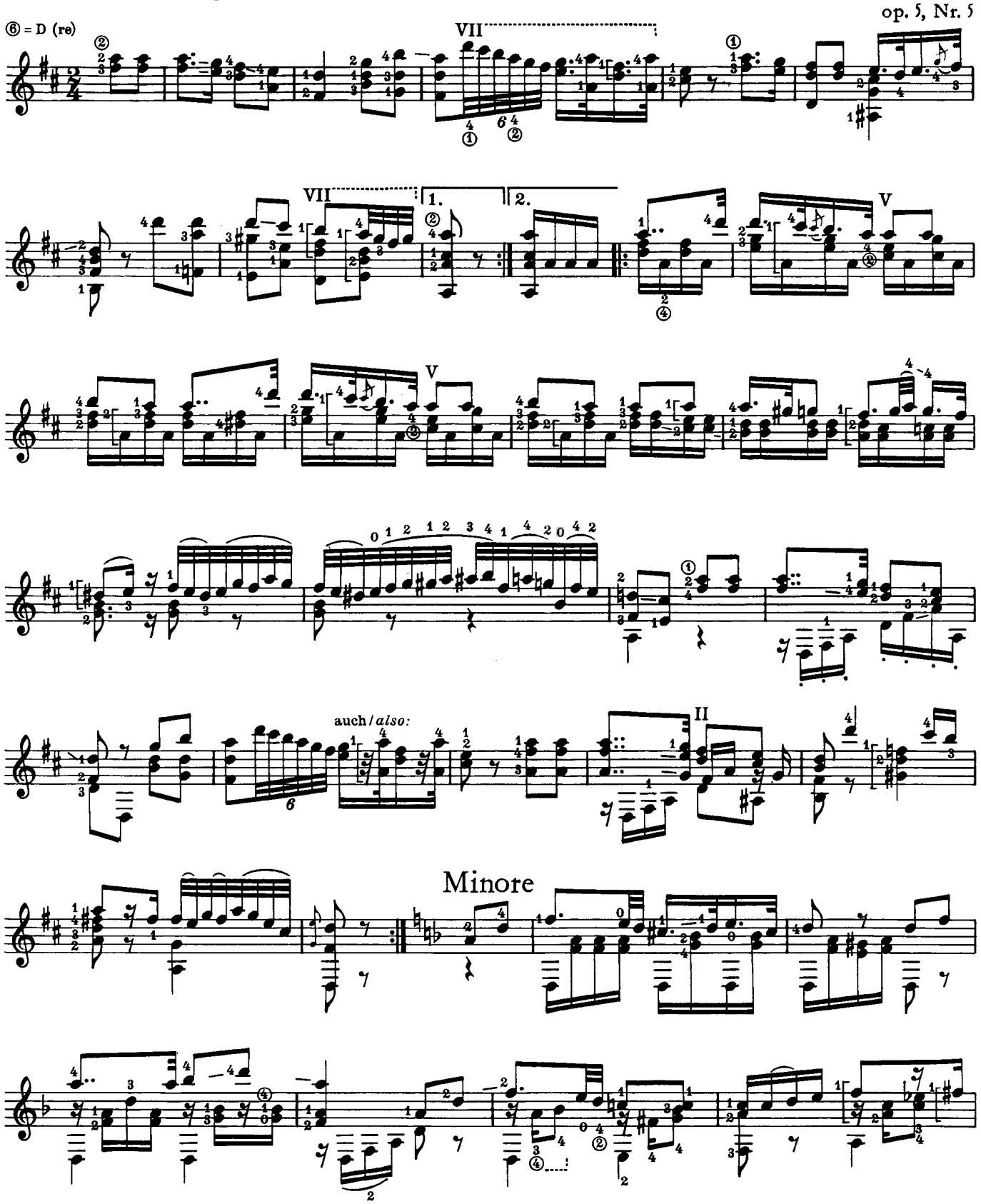
1) Ältere Ausgabe / *older edition:*

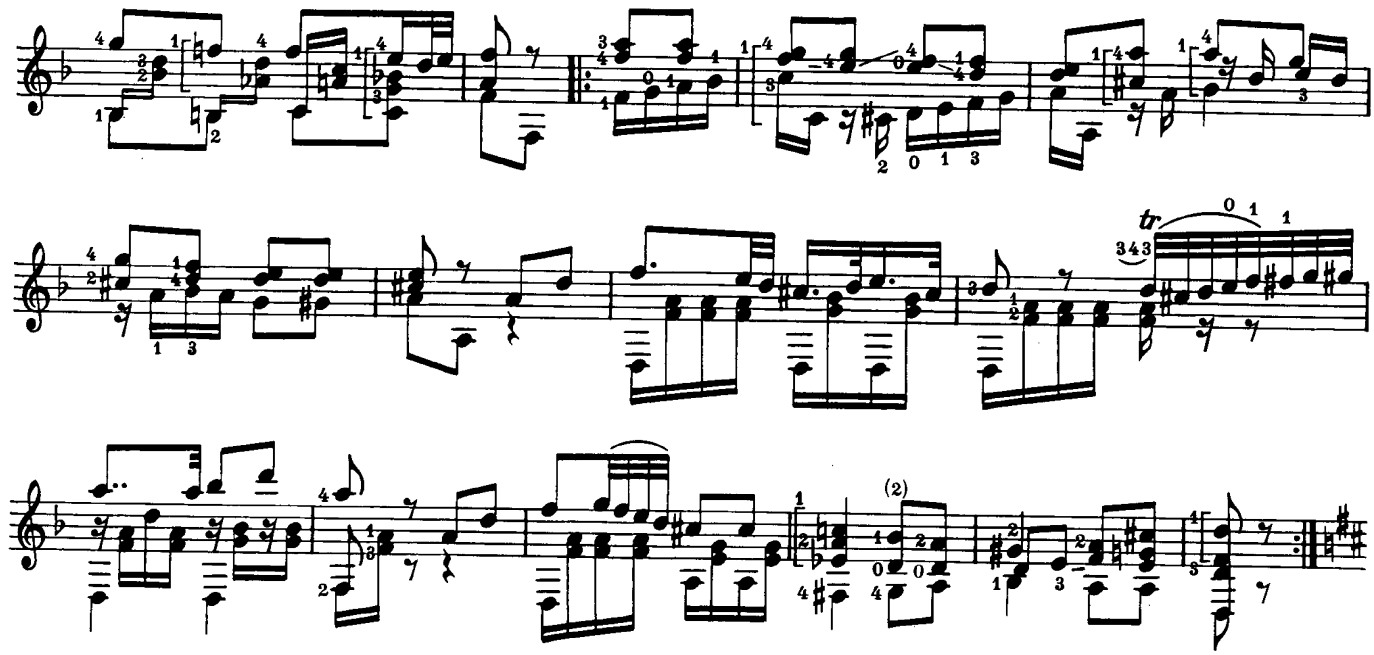


1) Sor notiert hier Saite und Bund / *Here Sor points to string and fret*

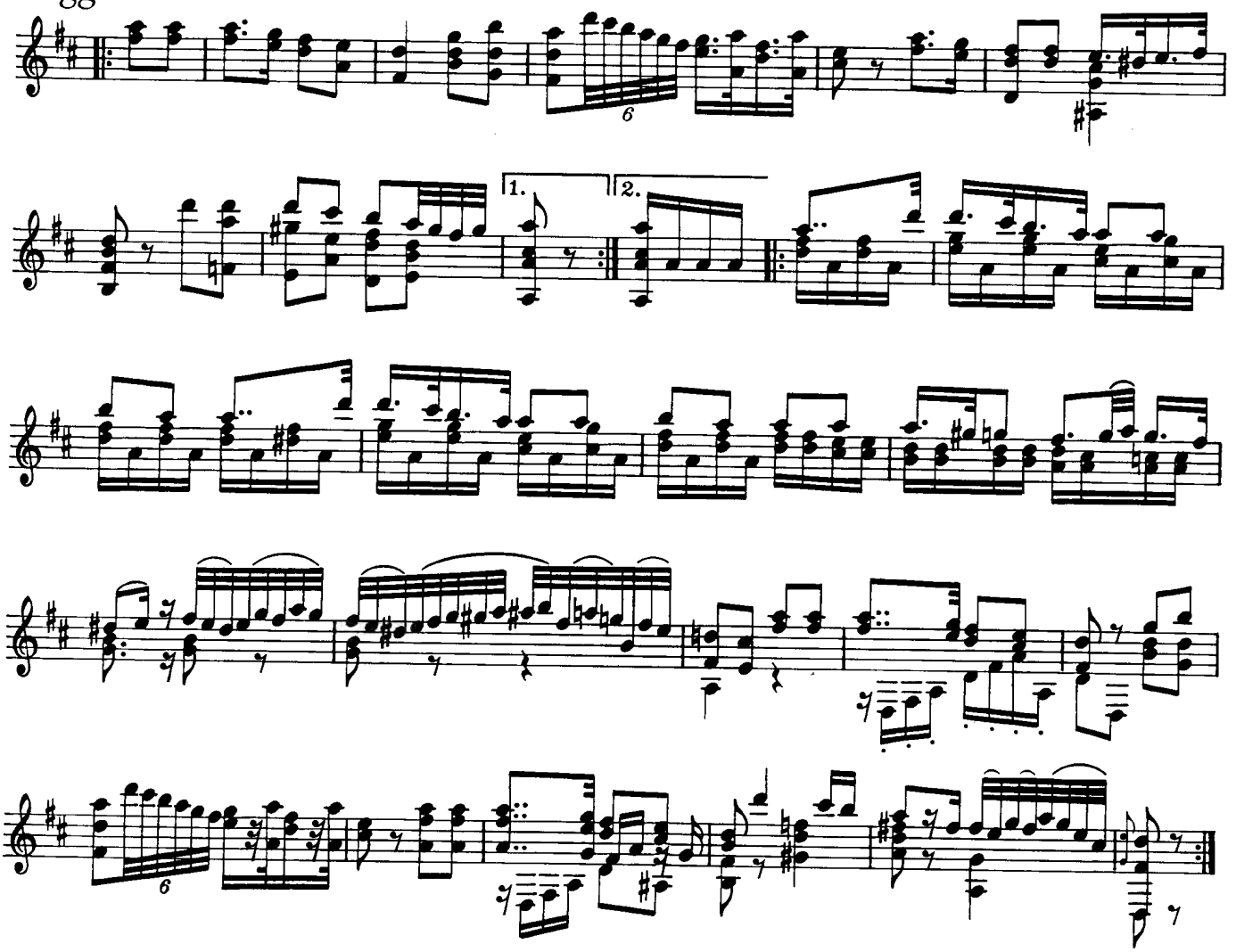
Andante largo

Fernando Sor
op. 5, Nr. 5



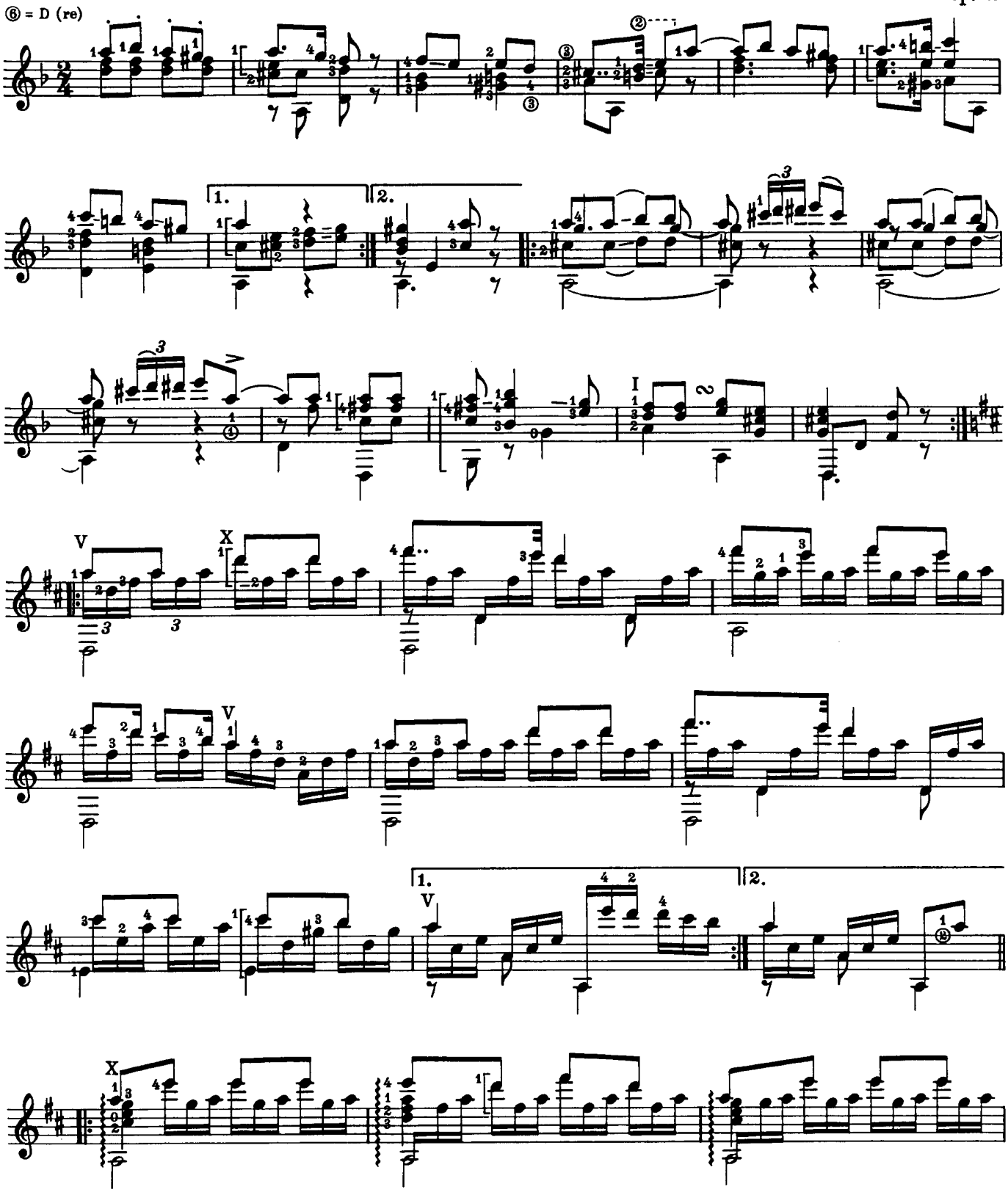


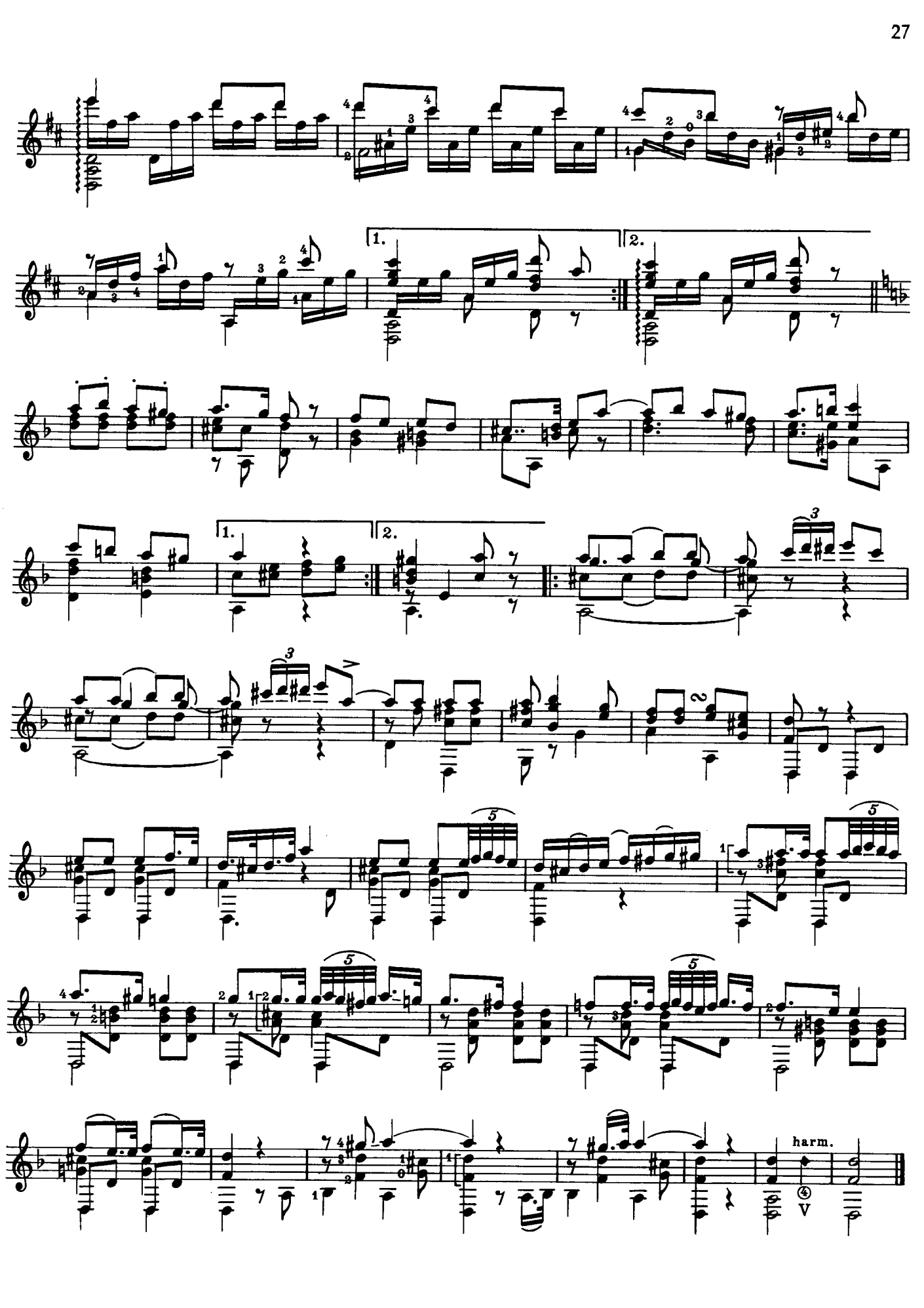
Maggiore



Andante largo

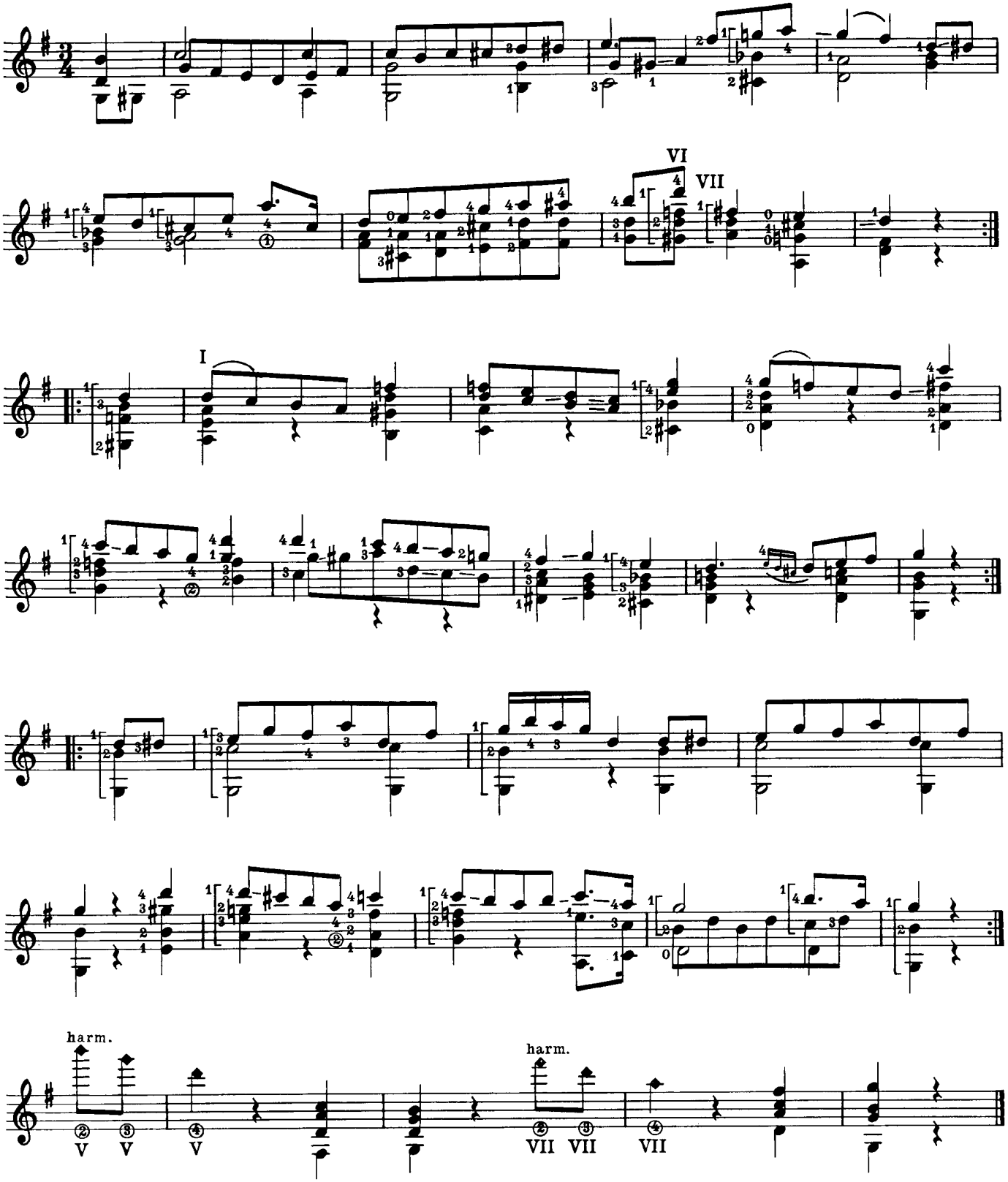
Fernando Sor
op. 43




1.
2.
1.
2.
harm.

Menuett

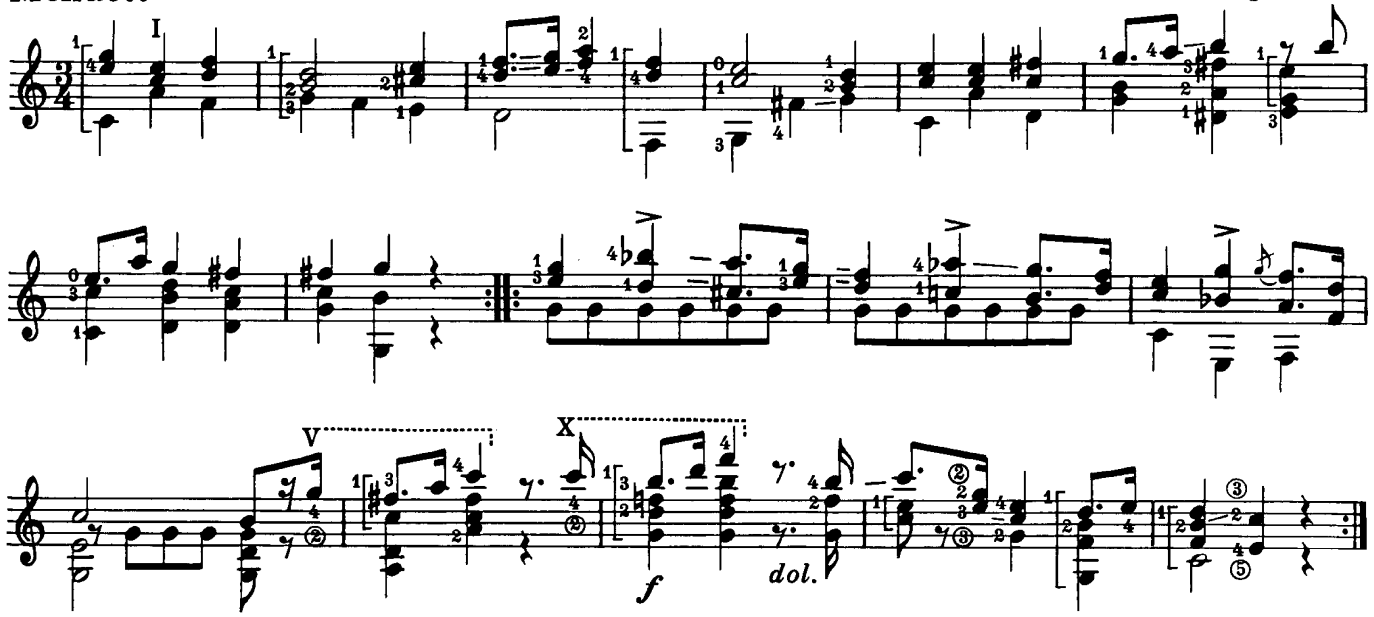
Fernando Sor
op. 3



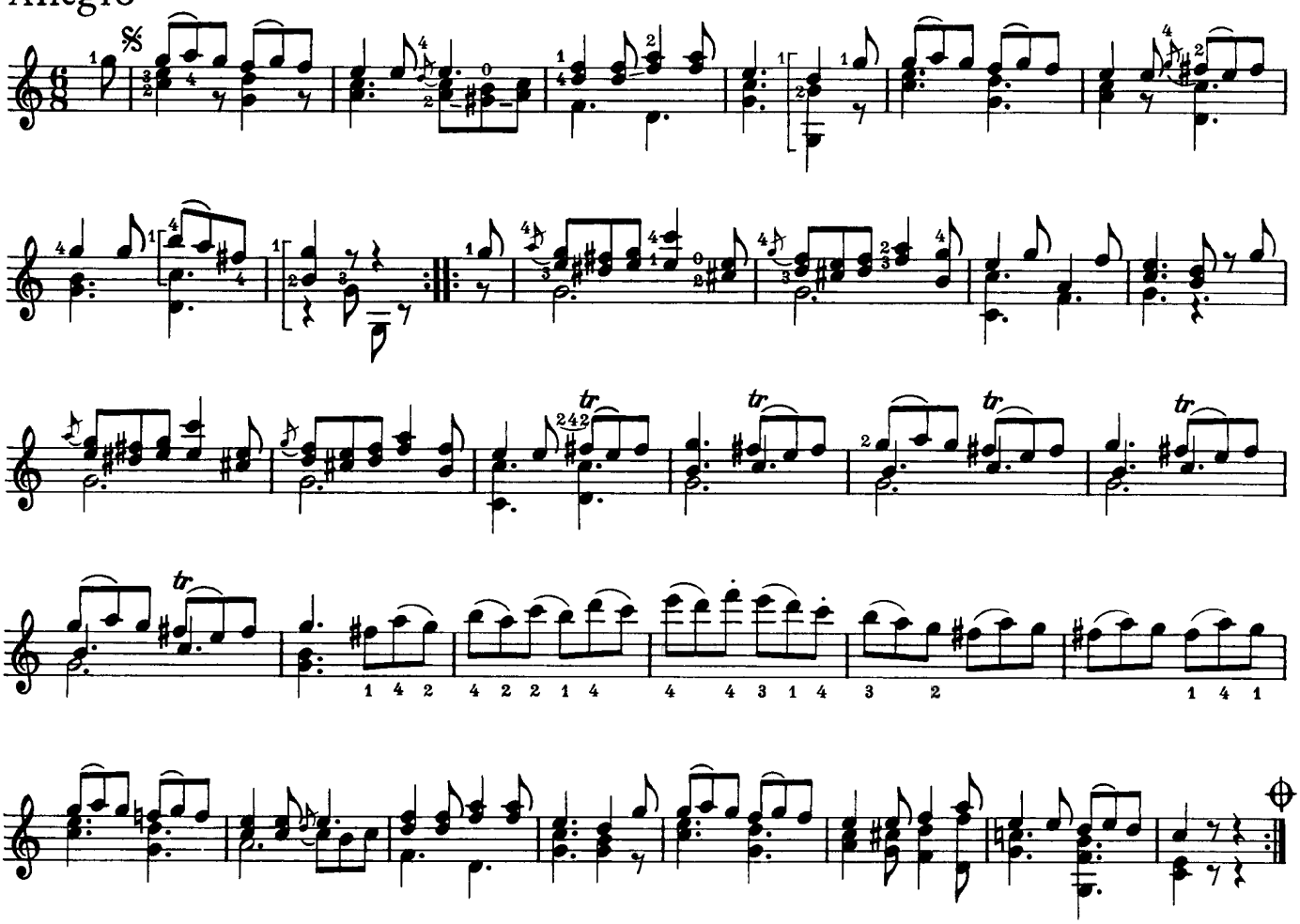
Menuett und Allegro

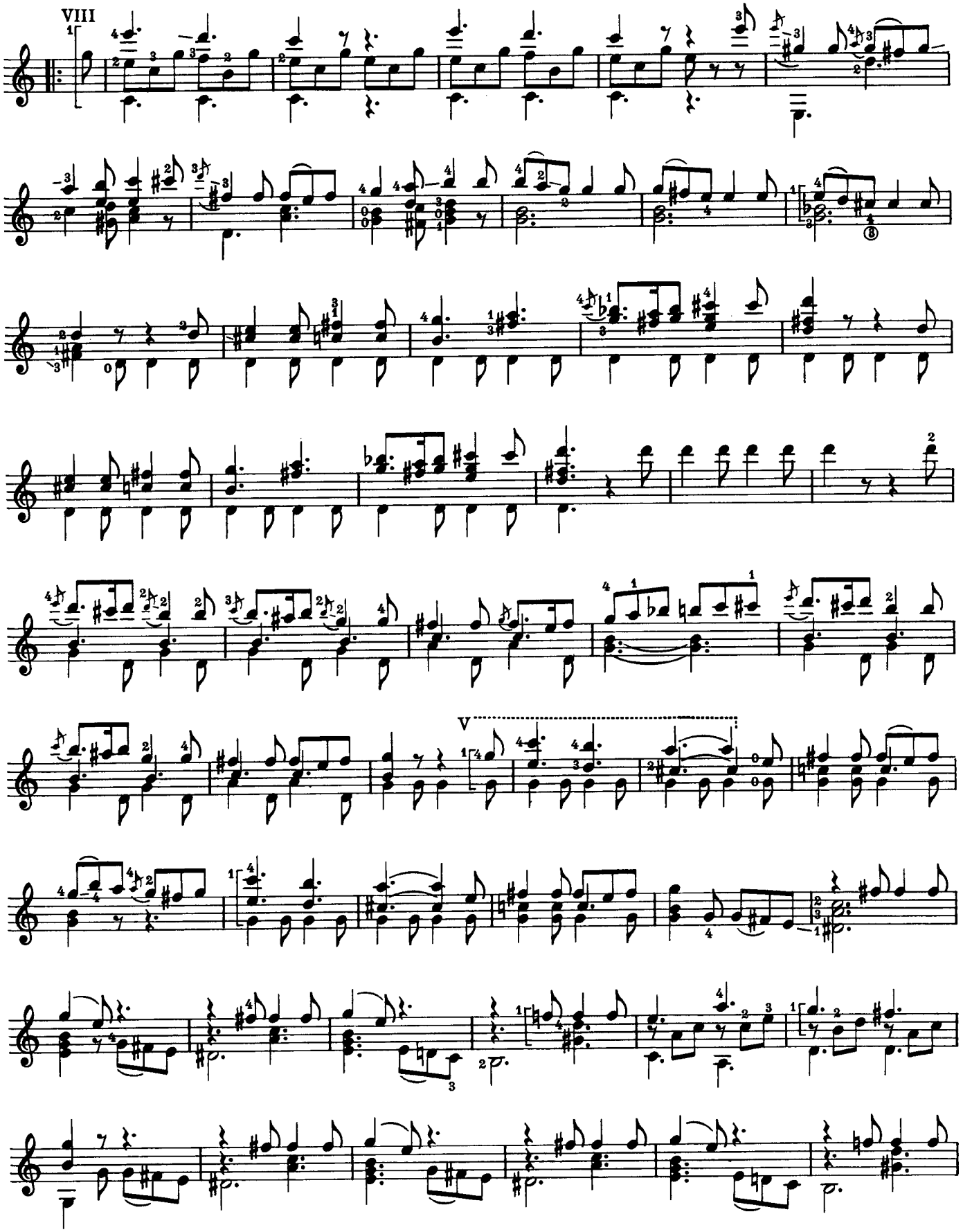
Fernando Sor
op. 5, Nr. 3

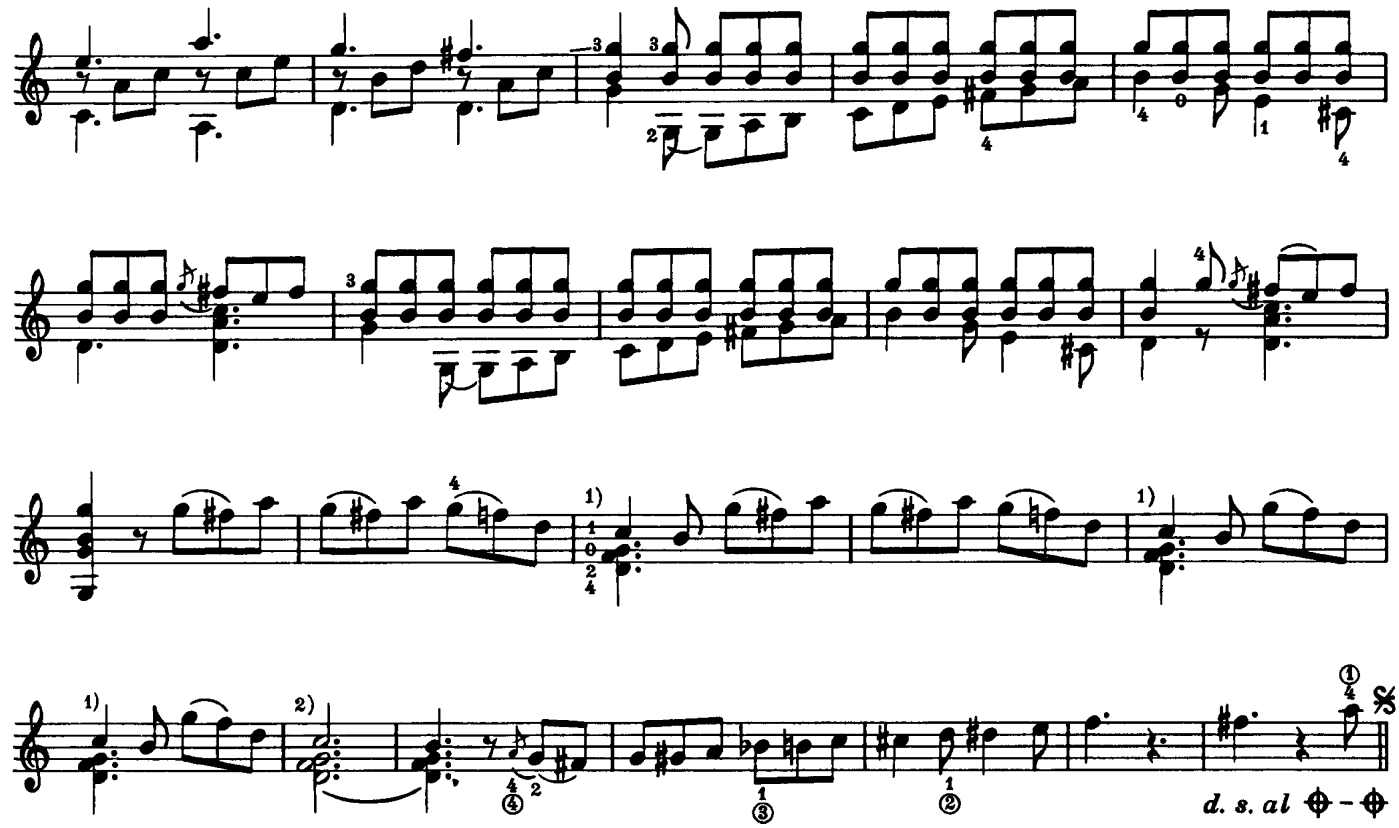
Menuett

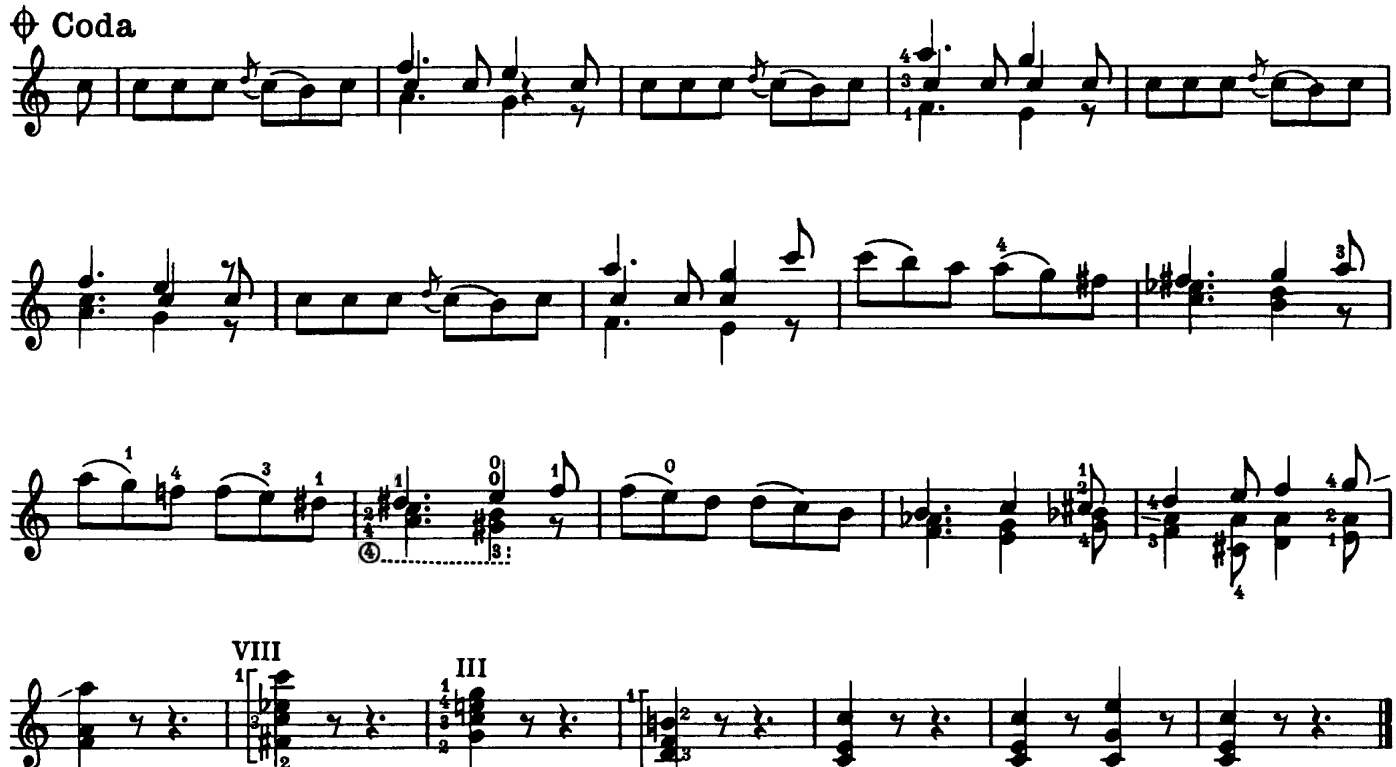


Allegro

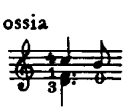



VIII
V

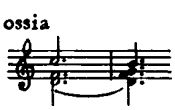




1) ossia



2) ossia



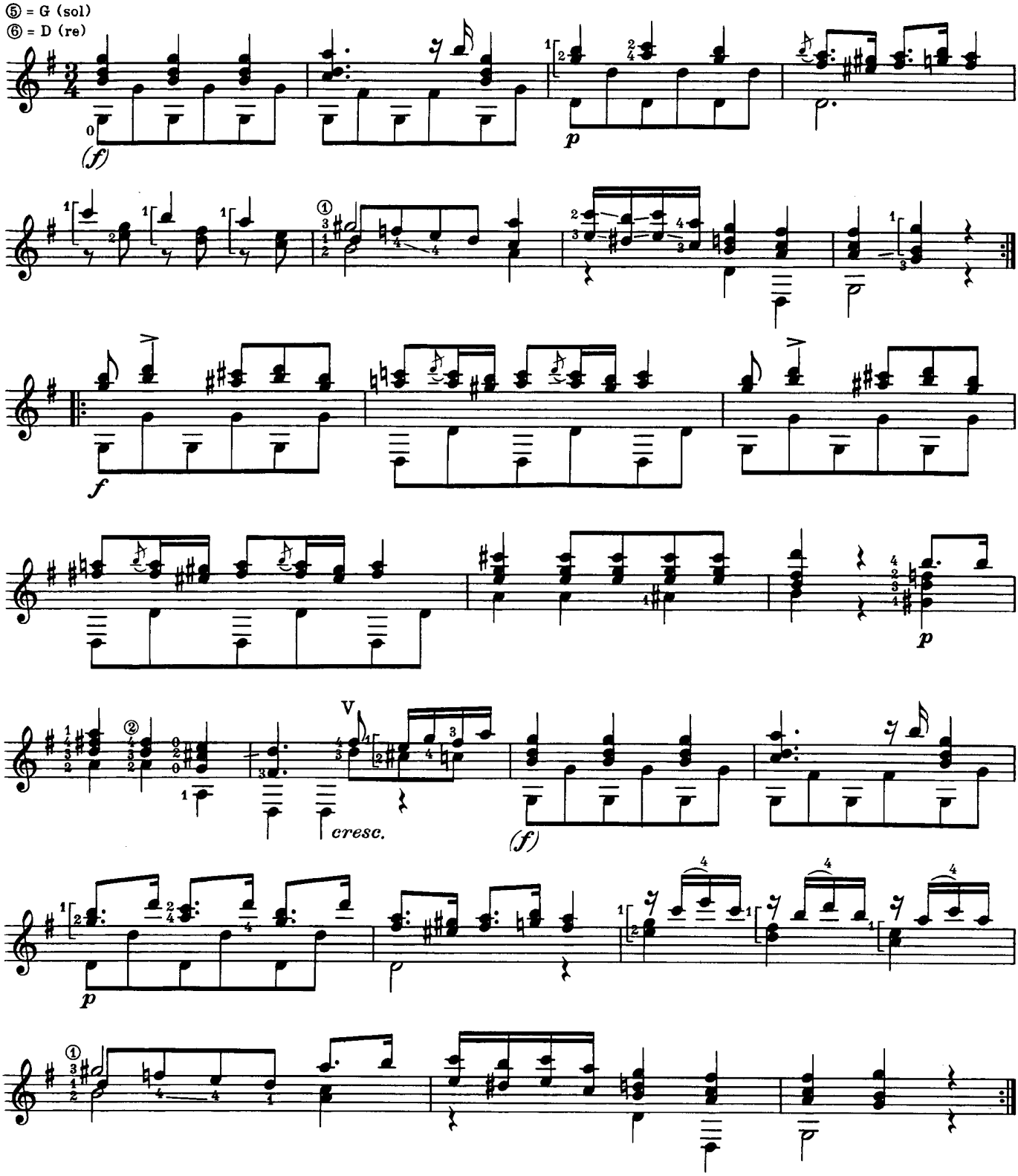
Zwölf Menuette
(Twelve Minuets)

Fernando Sor
aus op. 11

1

Andante

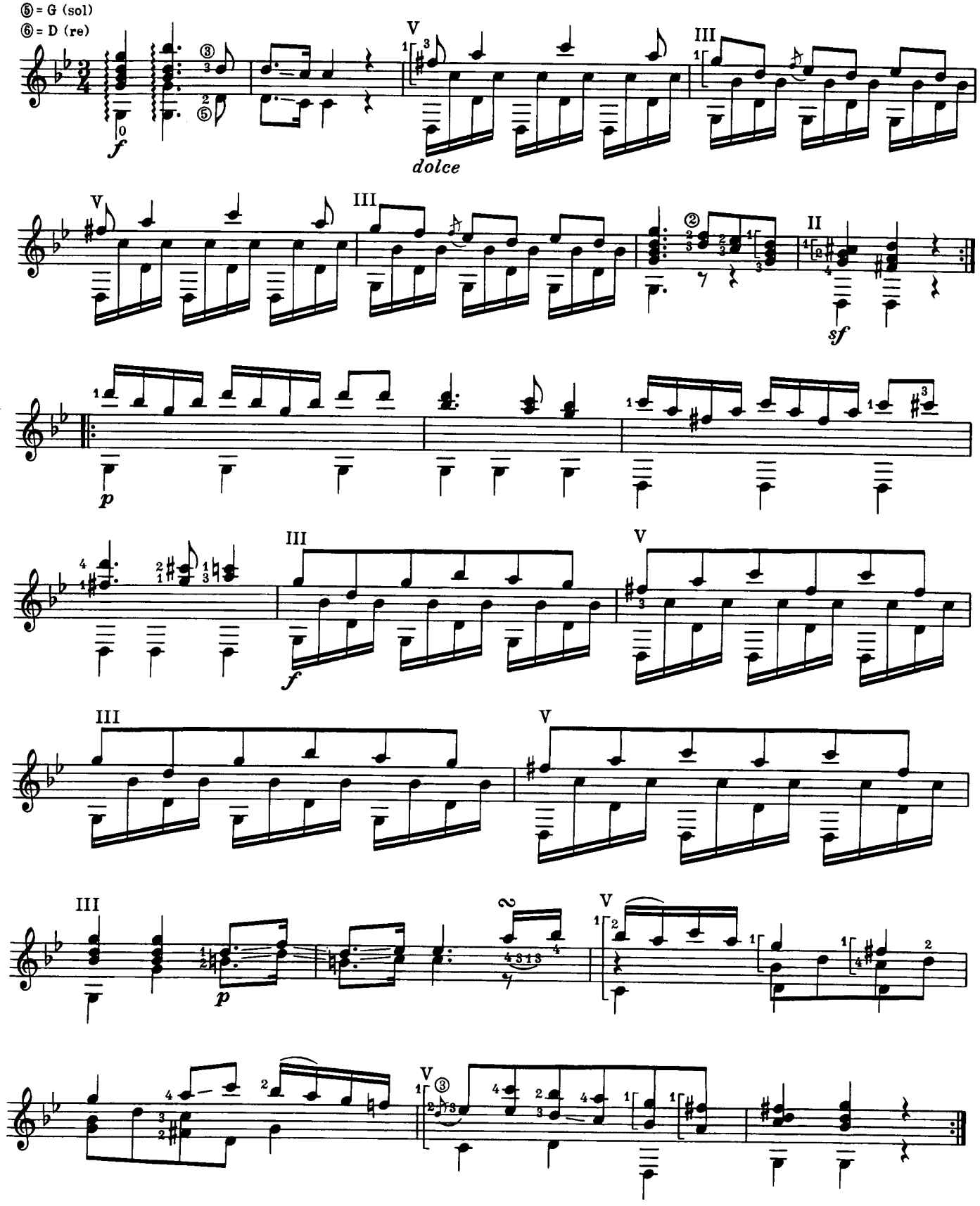
⑤ = G (sol)
⑥ = D (re)



2

Andante

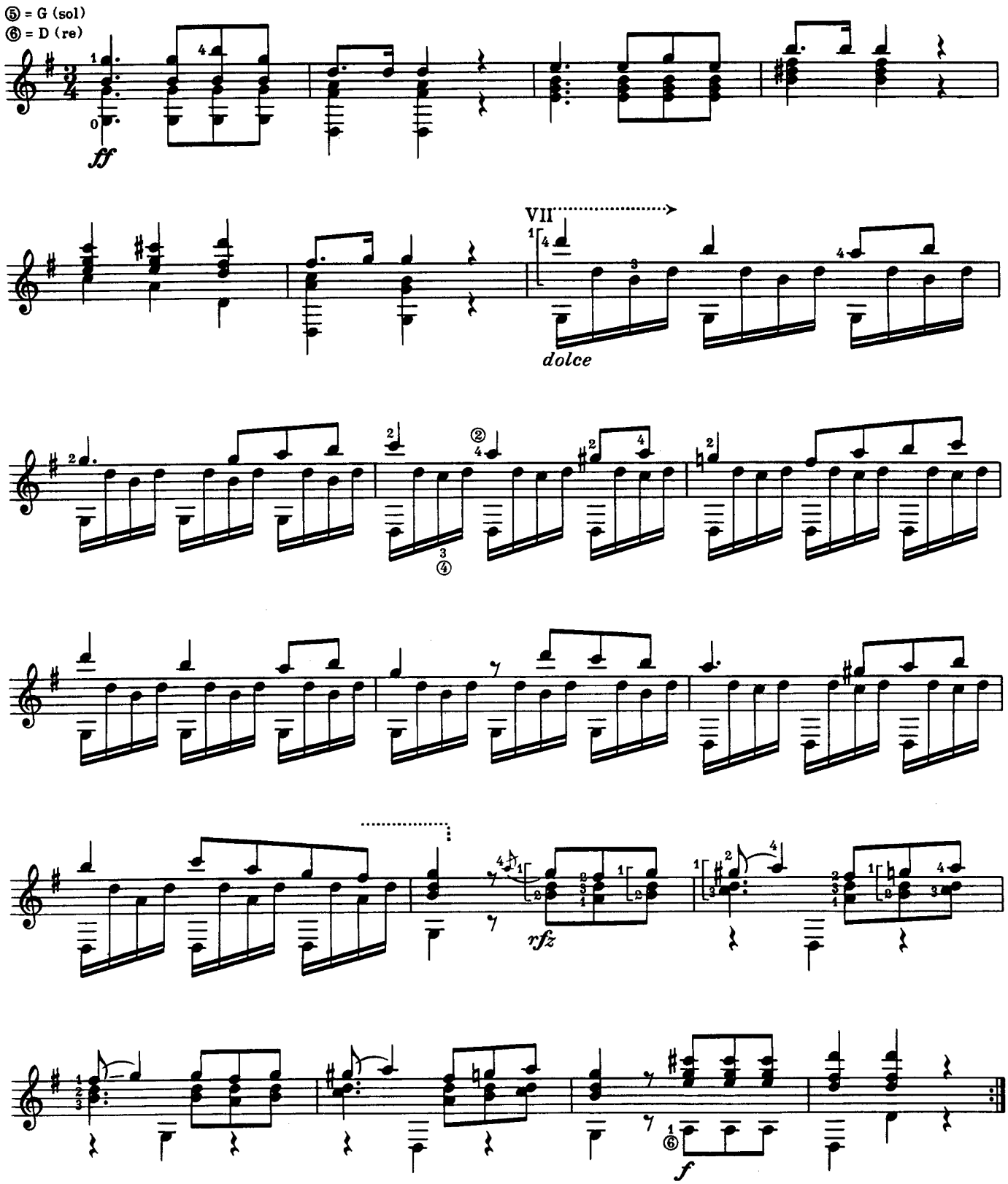
⑤ = G (sol)
⑥ = D (re)

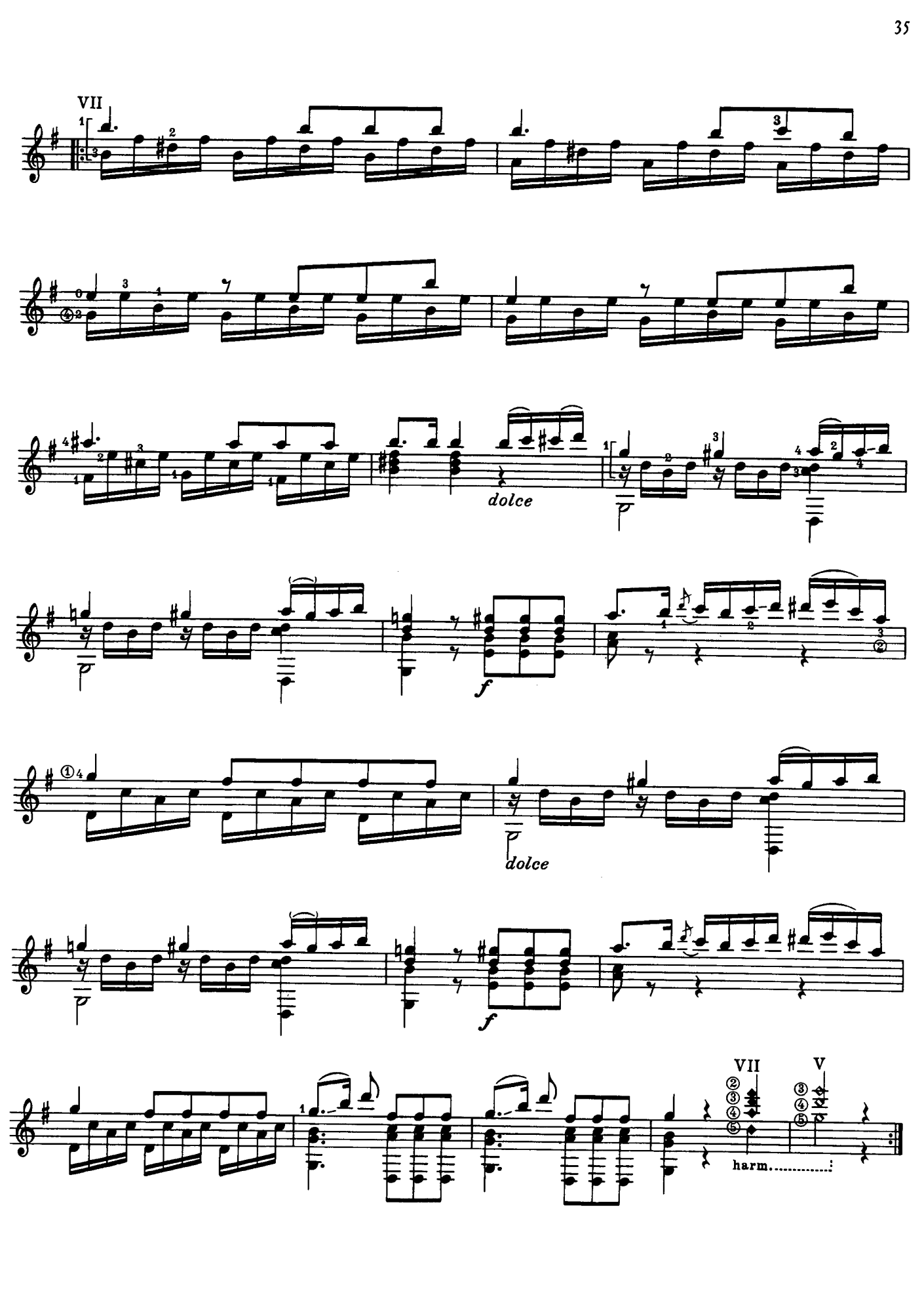


3

Maestoso

⑤ = G (sol)
⑥ = D (re)

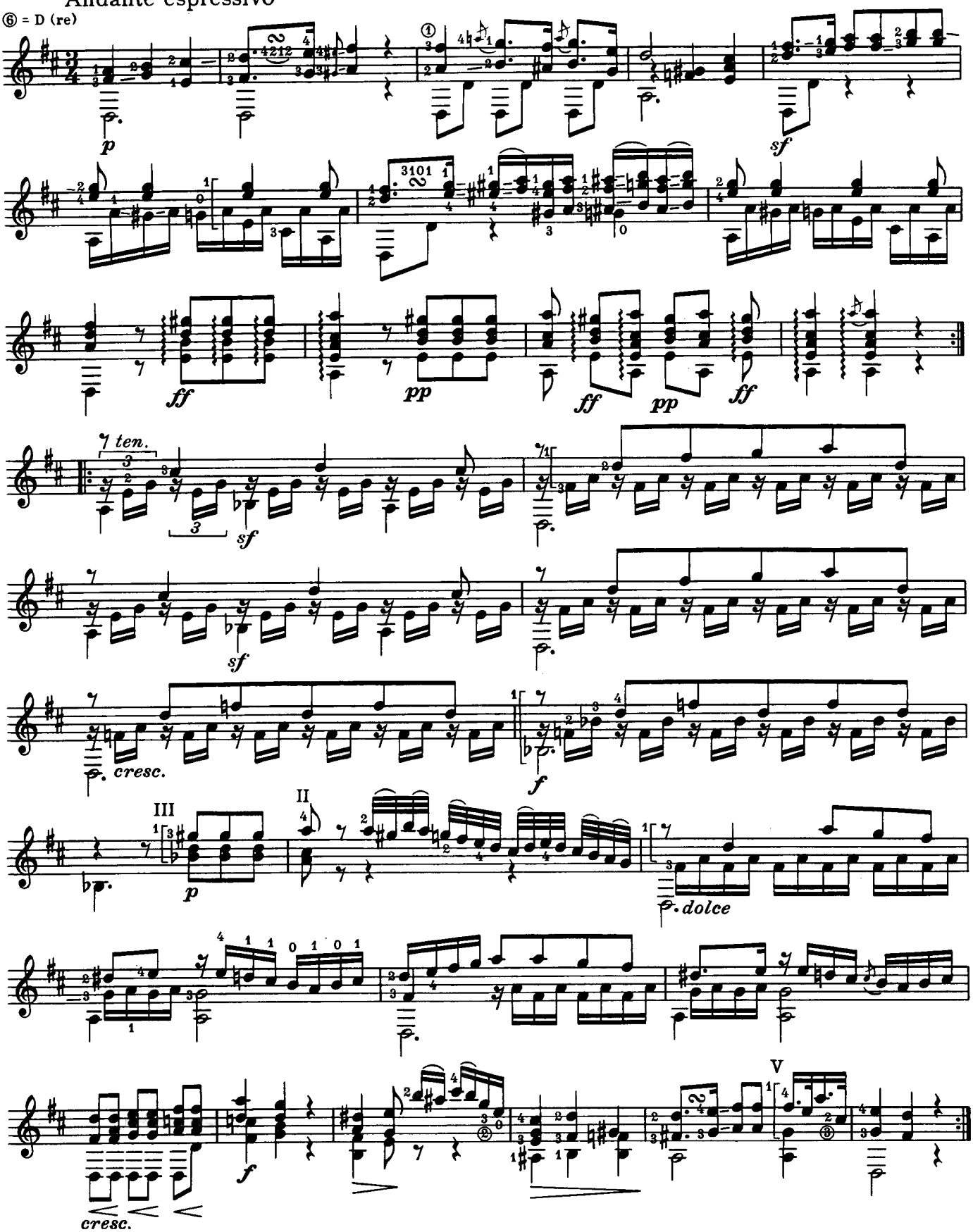



VII
dolce
f
dolce
f
VII
V
harm.

4

Andante espressivo

⑥ = D (re)



5

Andante maestoso

⑥ = D (re)

Wiederholung / *repetition:*

f *p* *f* *p*

II

f *p* *f* *p*

II

dolce

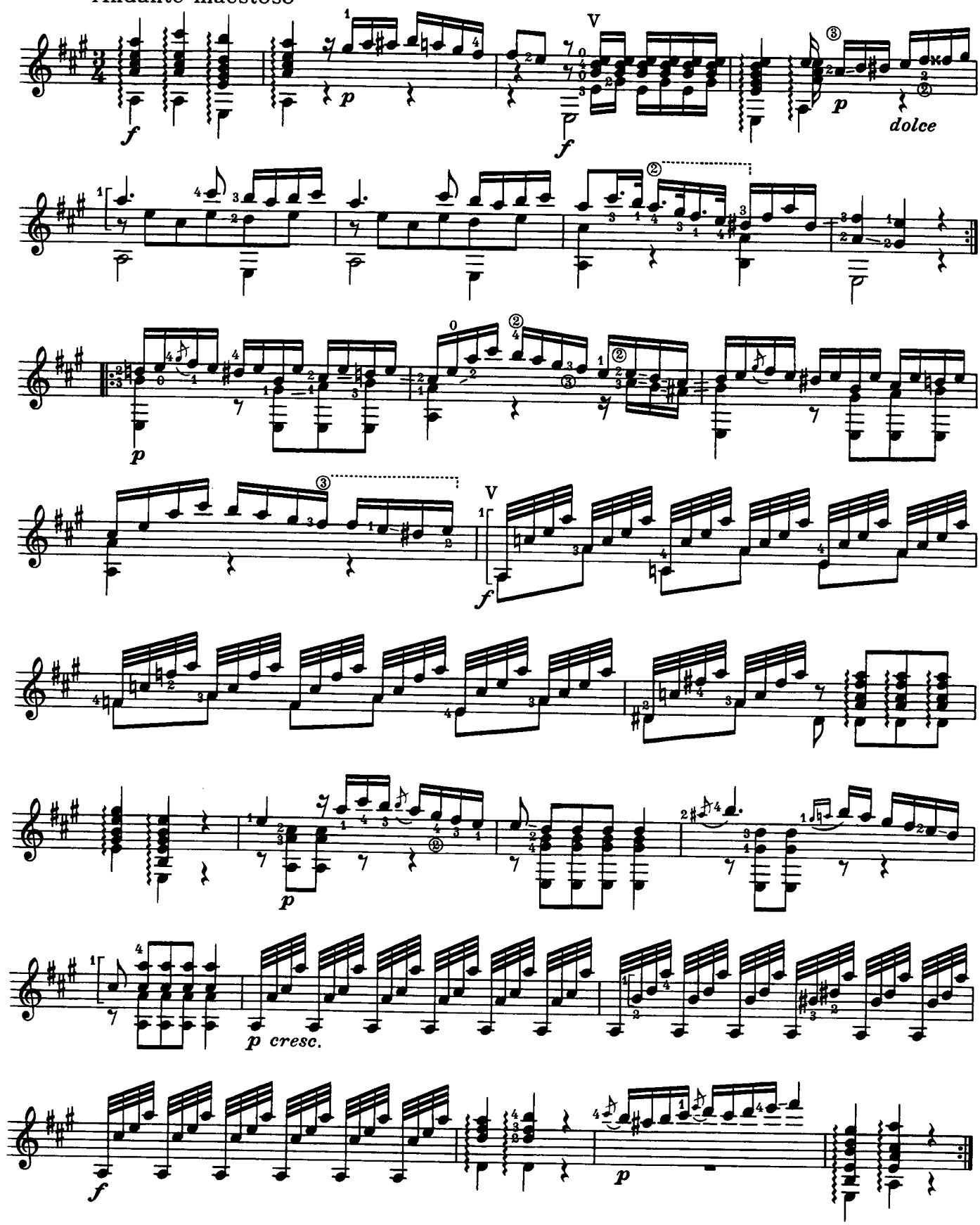
rfz *p* *cresc.*

f

rfz *f*

6

Andante maestoso



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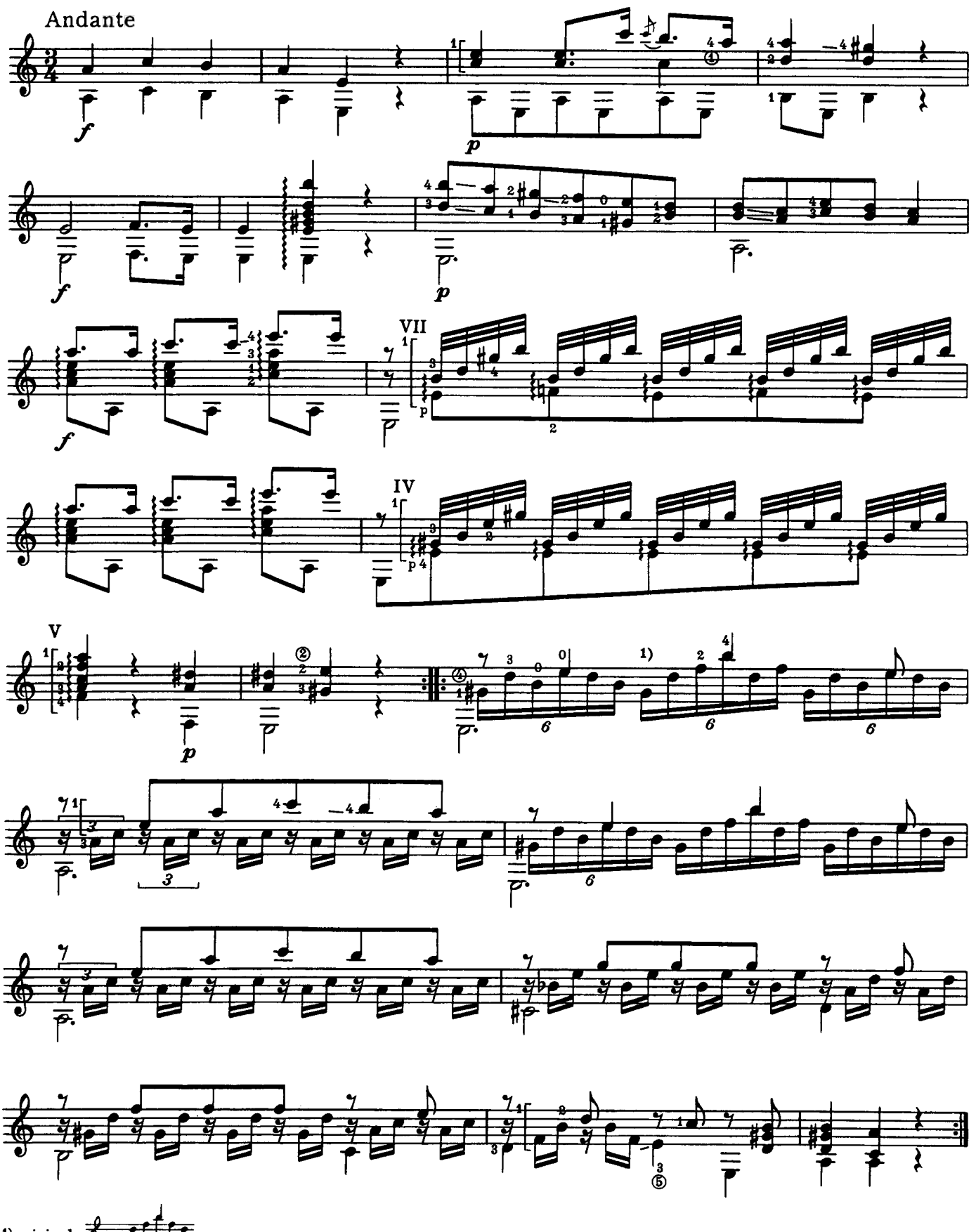
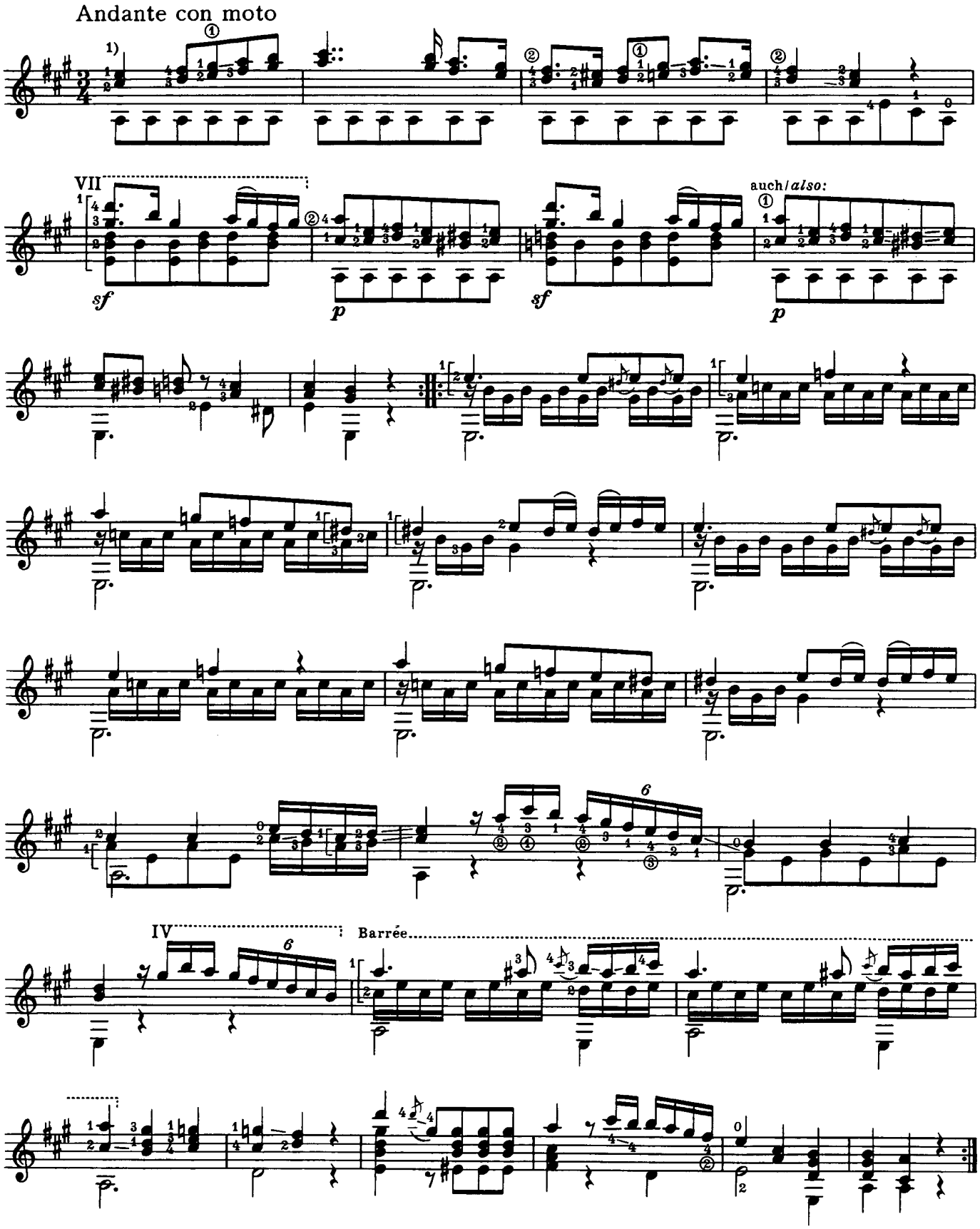
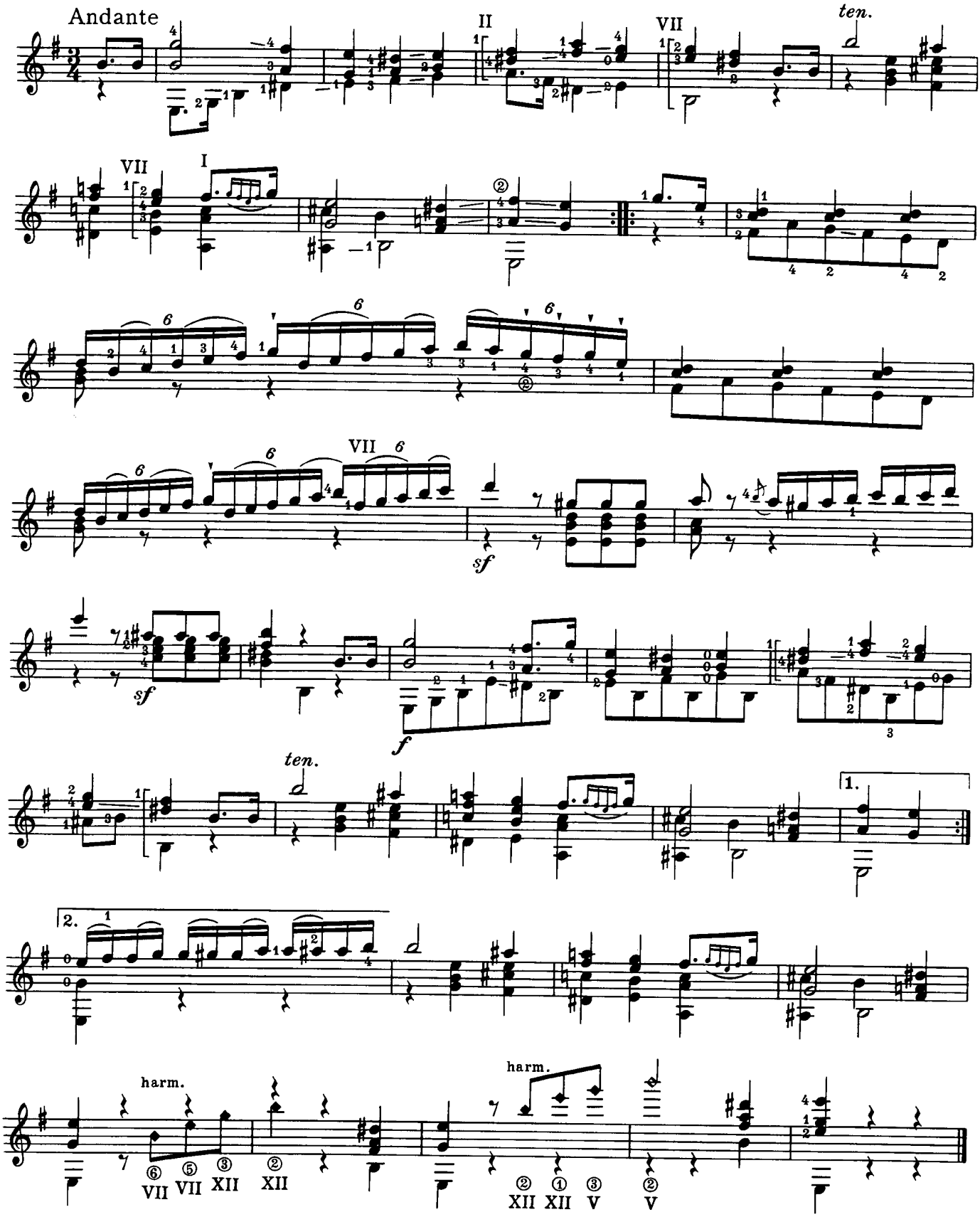


8



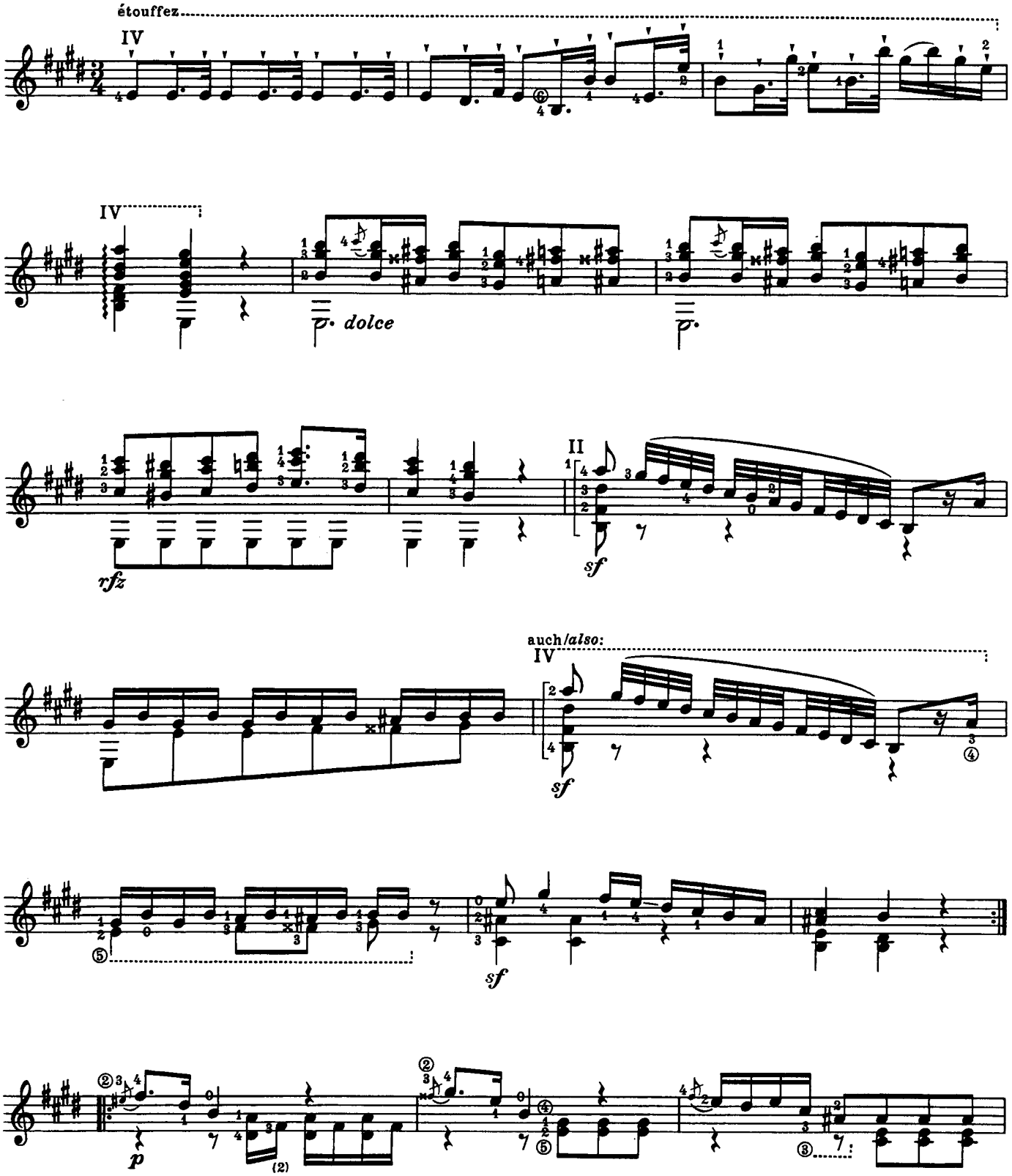
1) Terzen auch durchweg auf ①/② ausführbar / *thirds throug also out on* ①/②

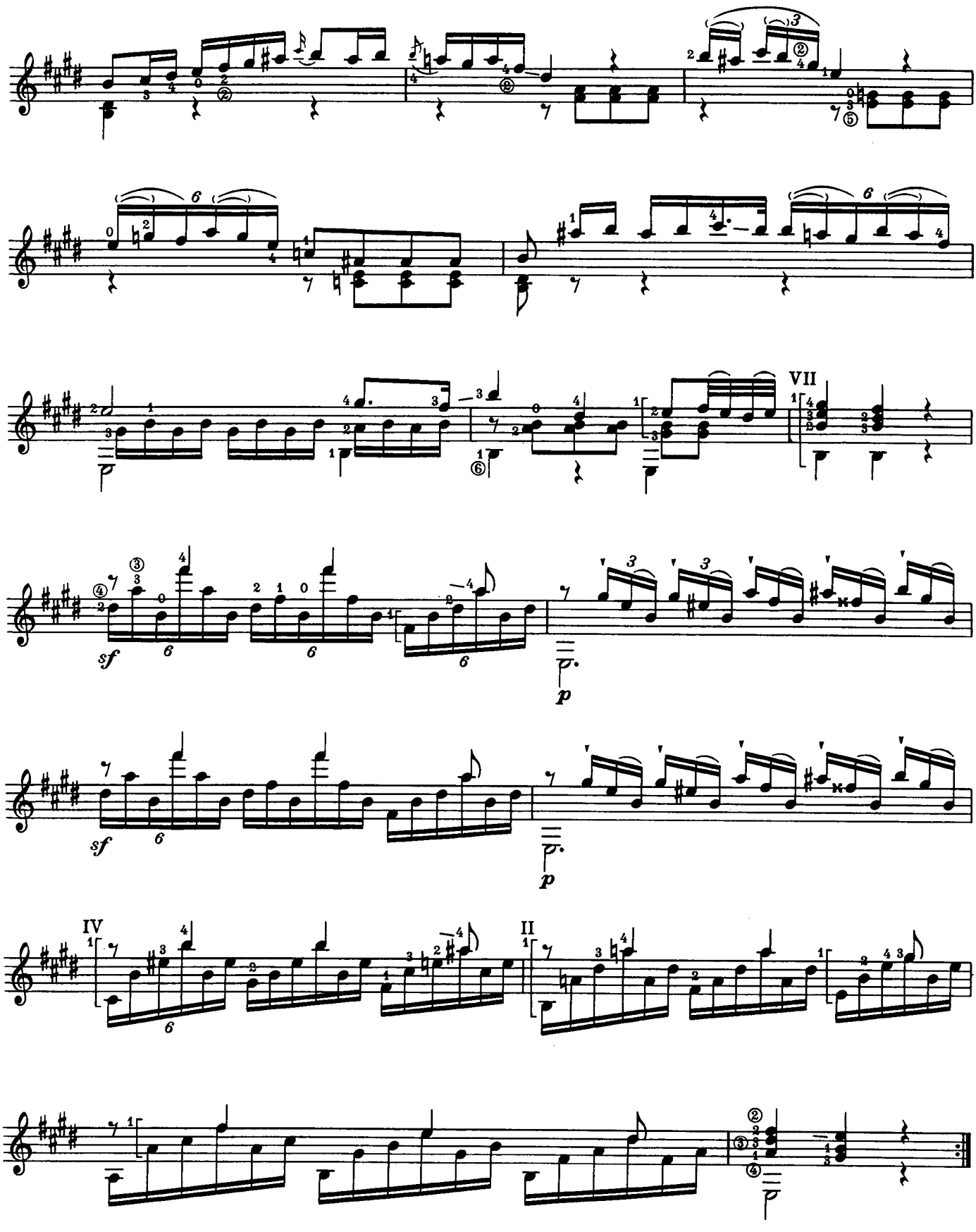
9


Andante
II
VII
ten.
VII
I
VII
sf
sf
f
ten.
1.
2.
harm.
VII VII XII XII
harm.
XII XII V V

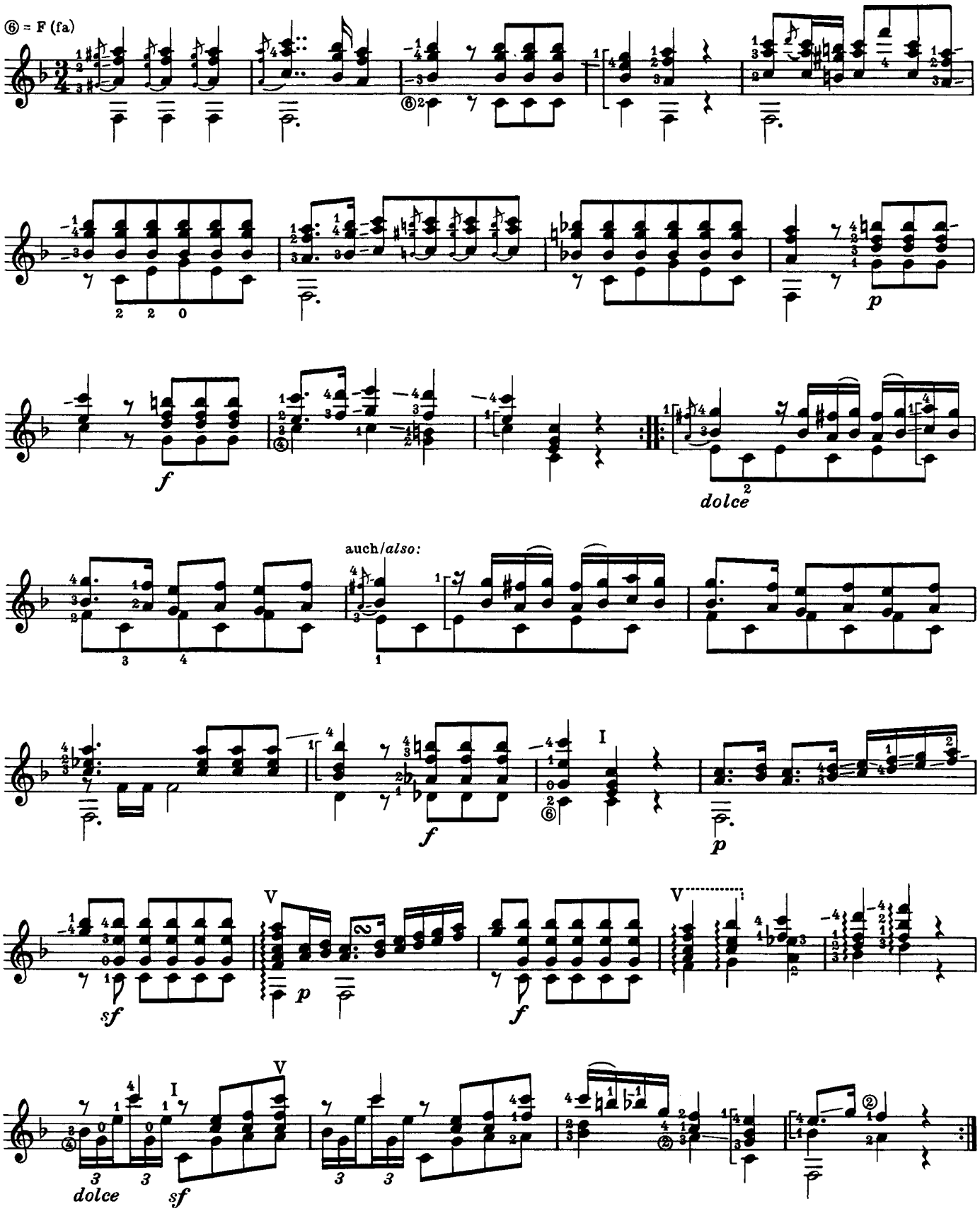
10

Andante con moto




VII
sf
p
sf
p
IV
II

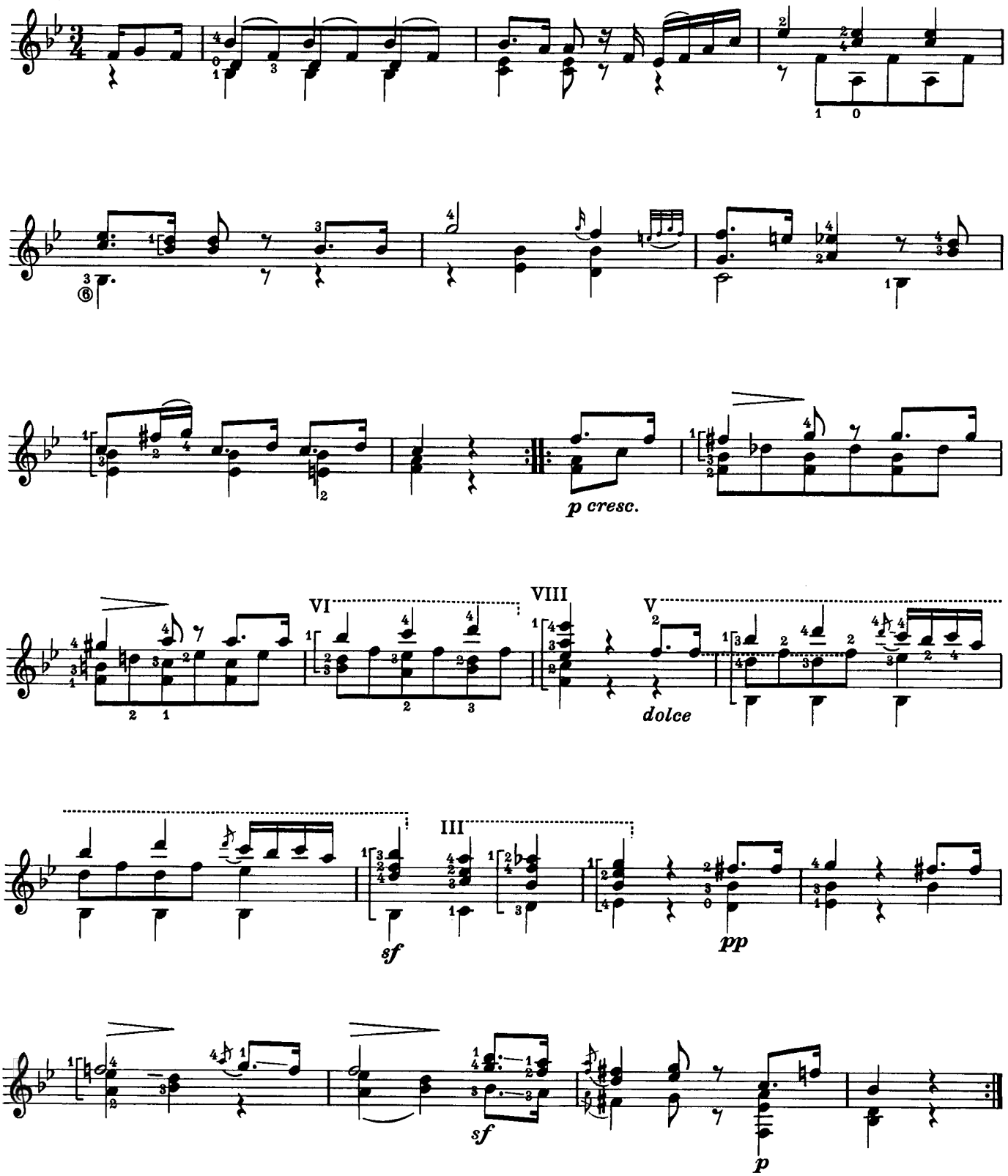
11



12

Andante

⑥ = F (fa)



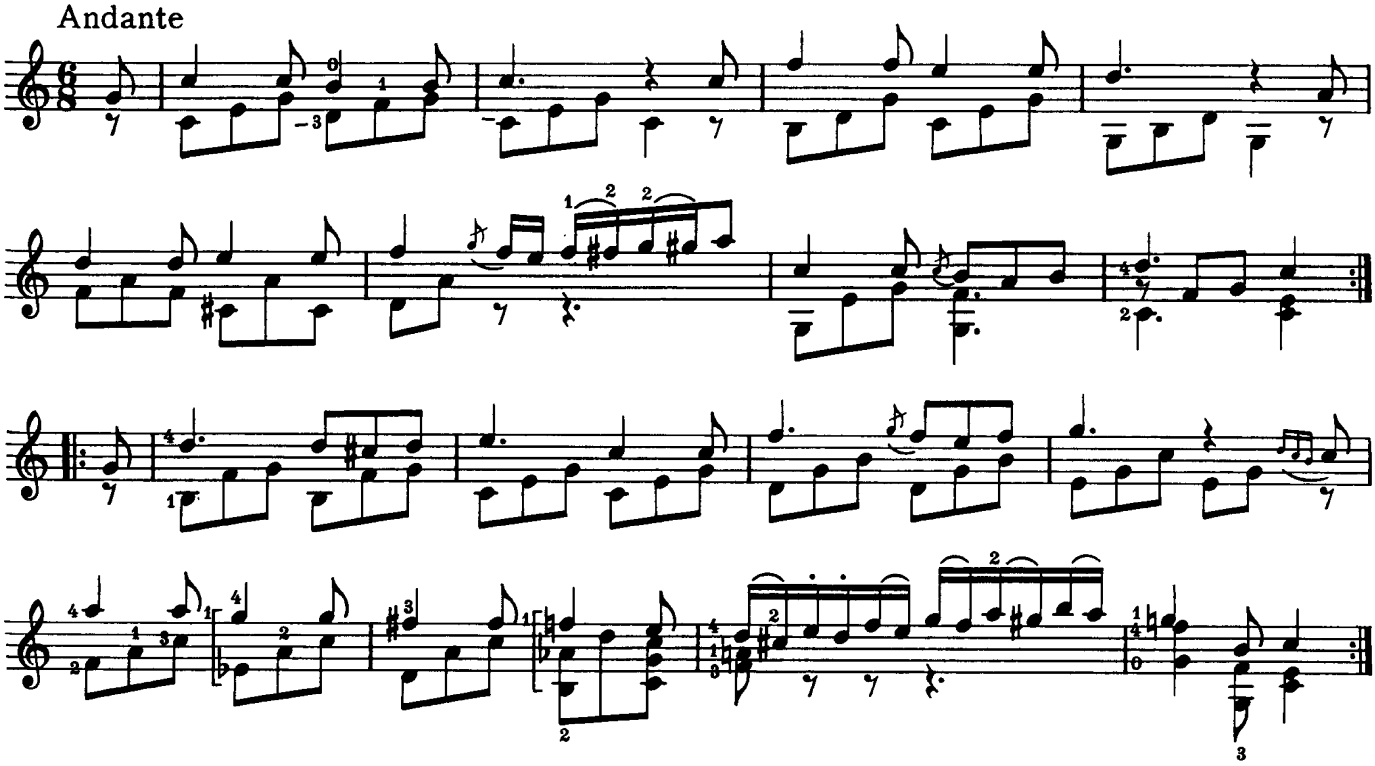
Deux thèmes variés

1

Fernando Sor
aus op. 11

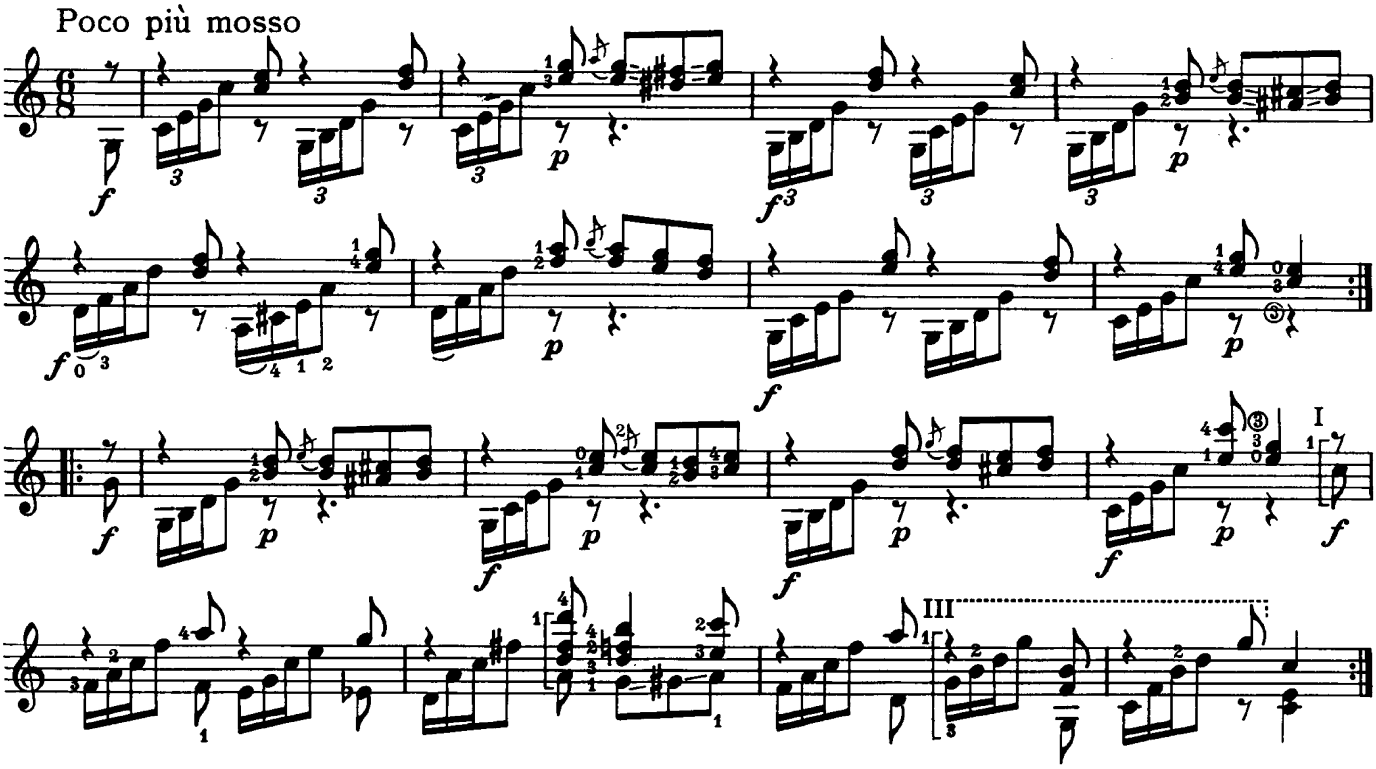
Thème

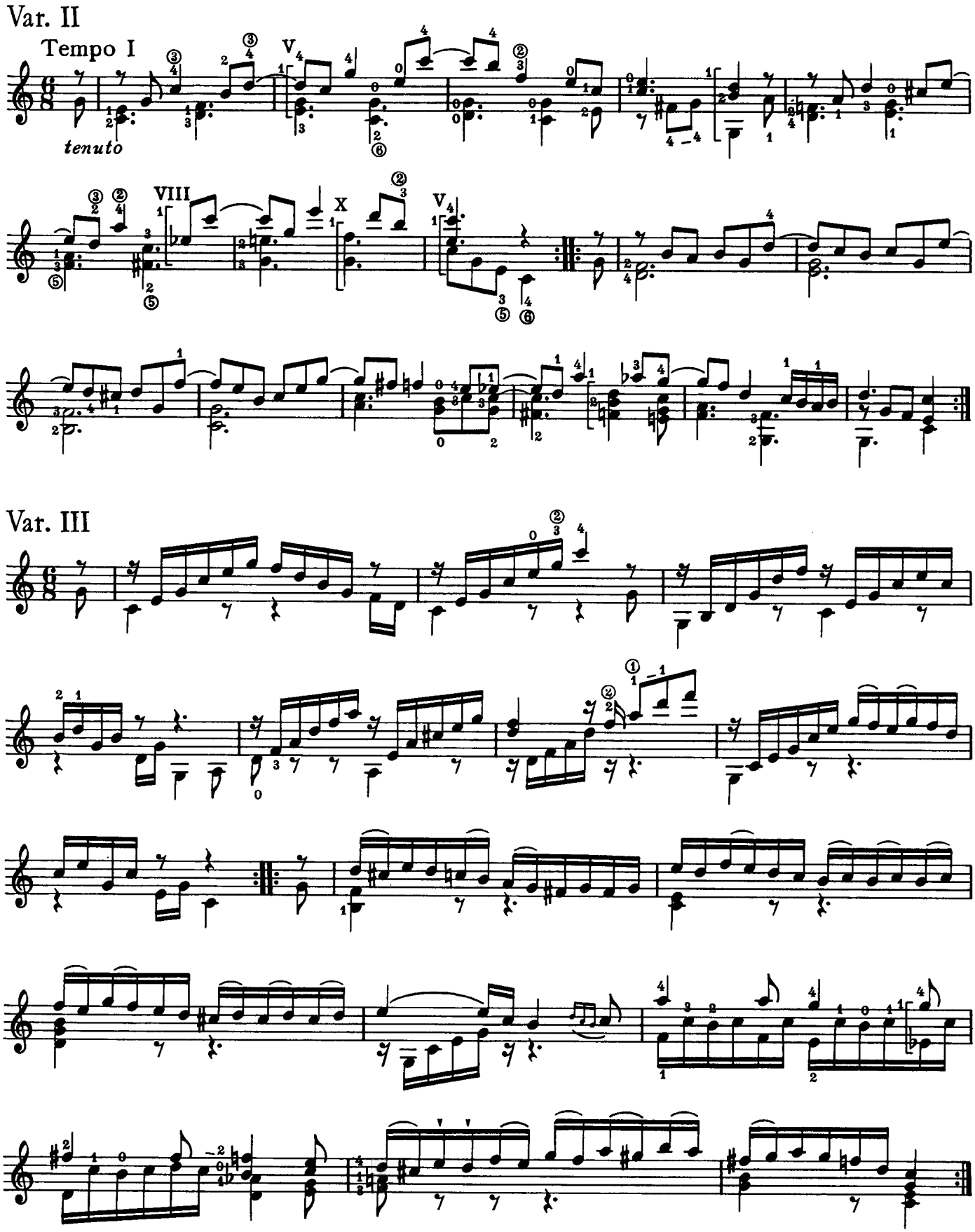
Andante



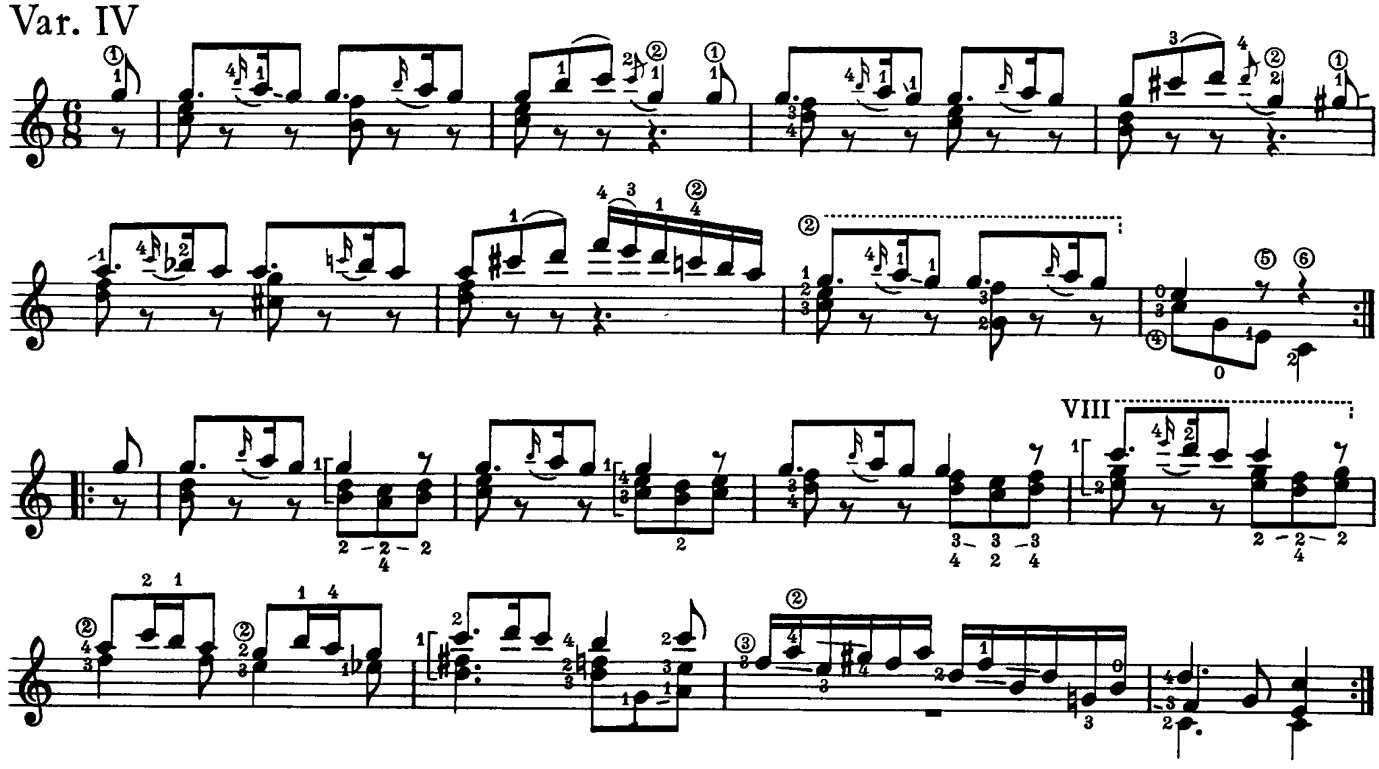
Var. I

Poco più mosso

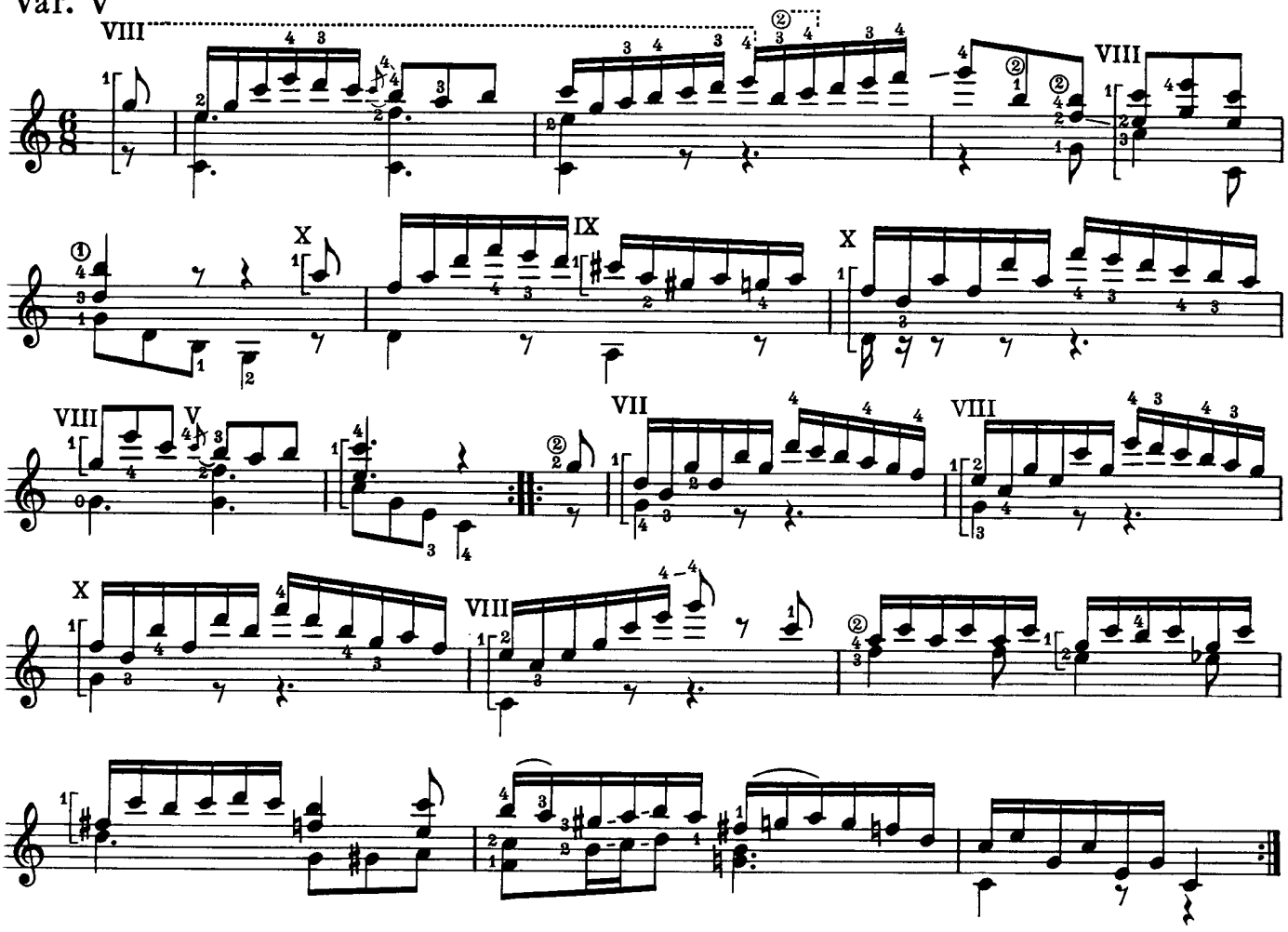



Var. II
Tempo I
tenuto
Var. III

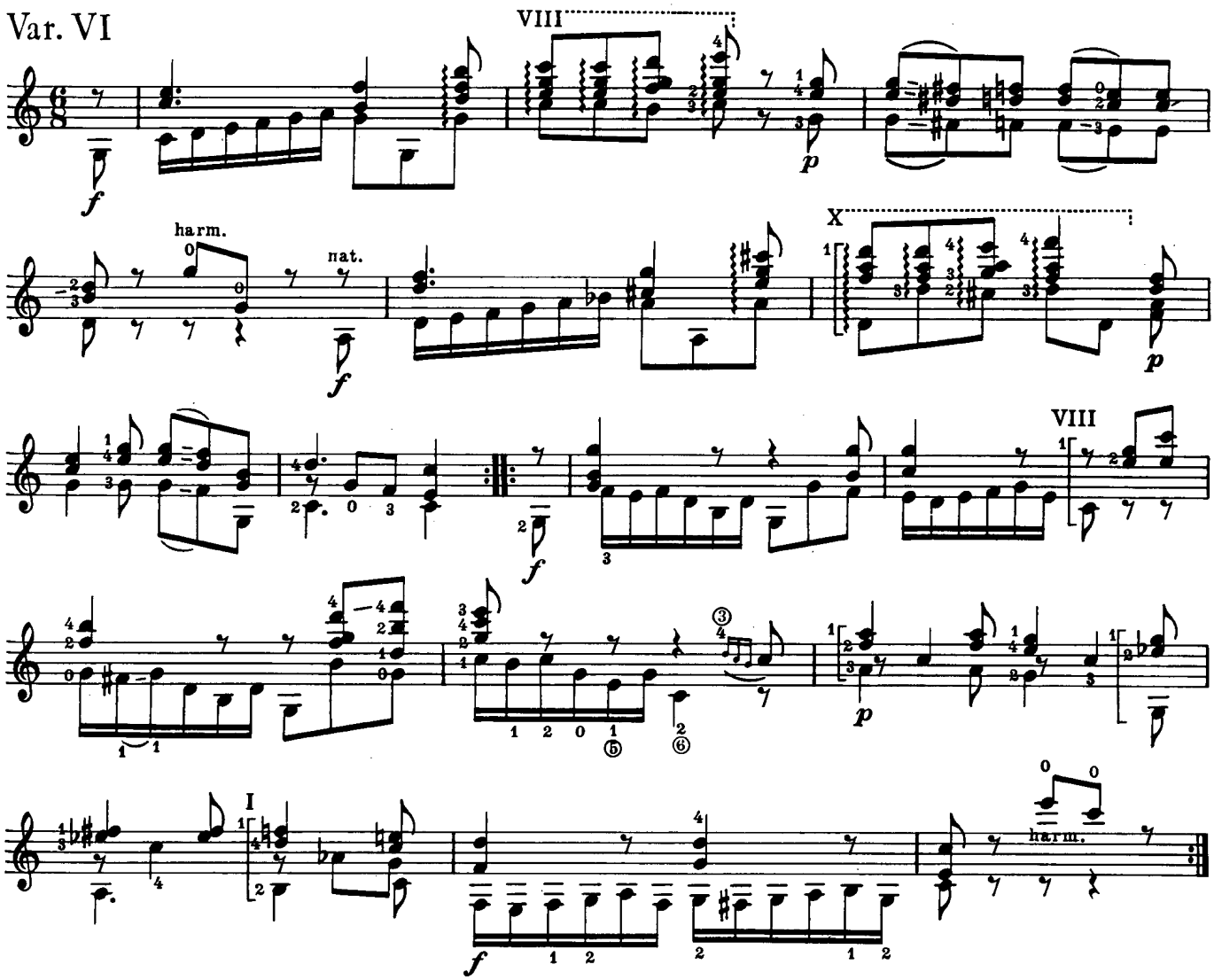
Var. IV



Var. V

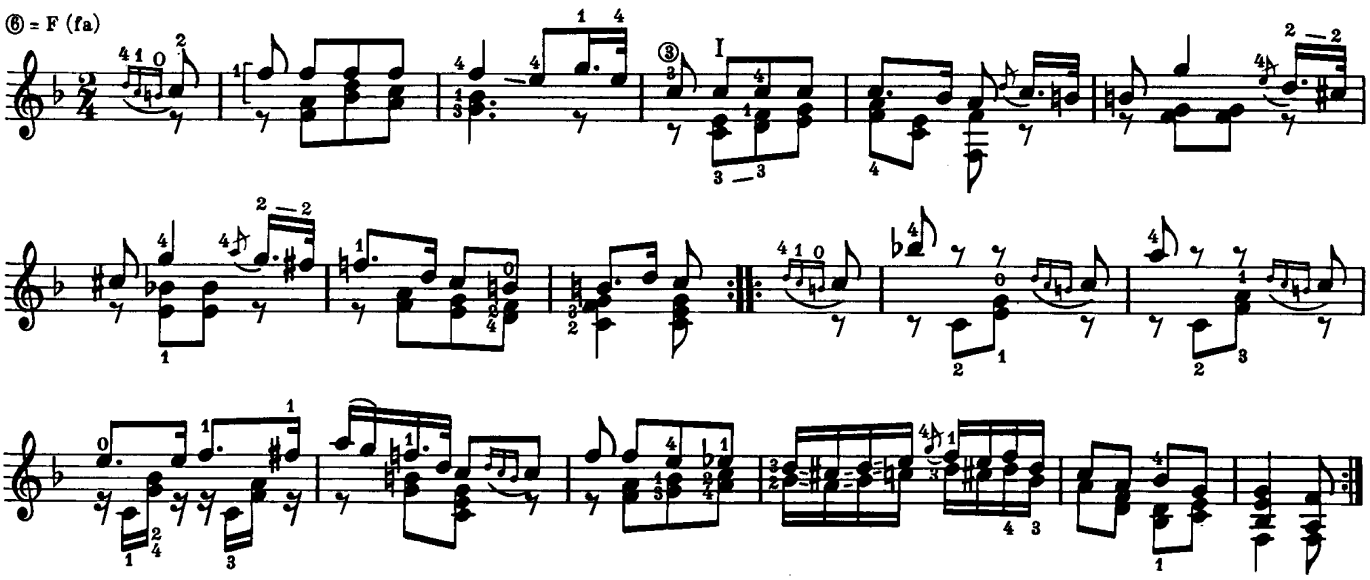


Var. VI

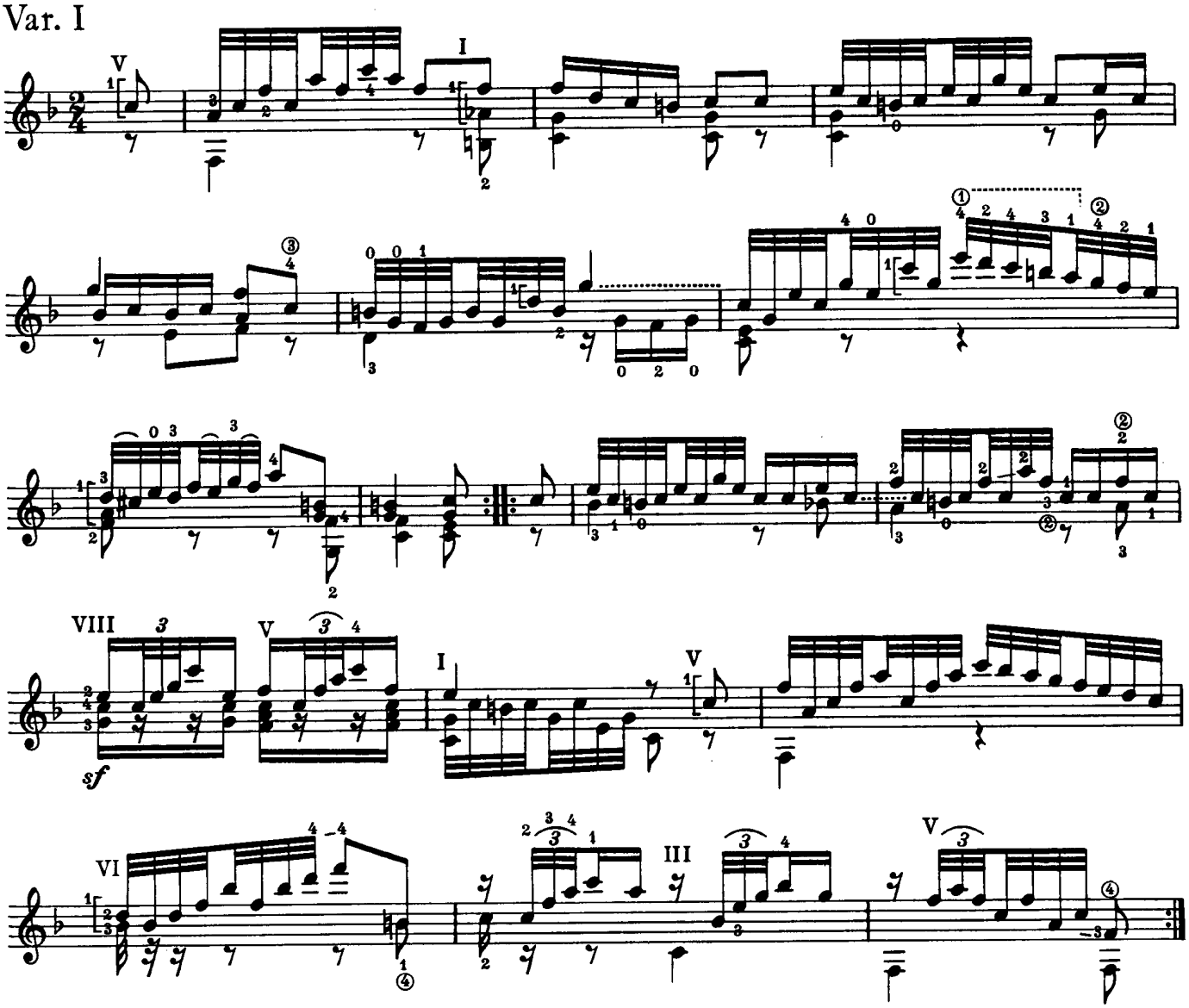


2

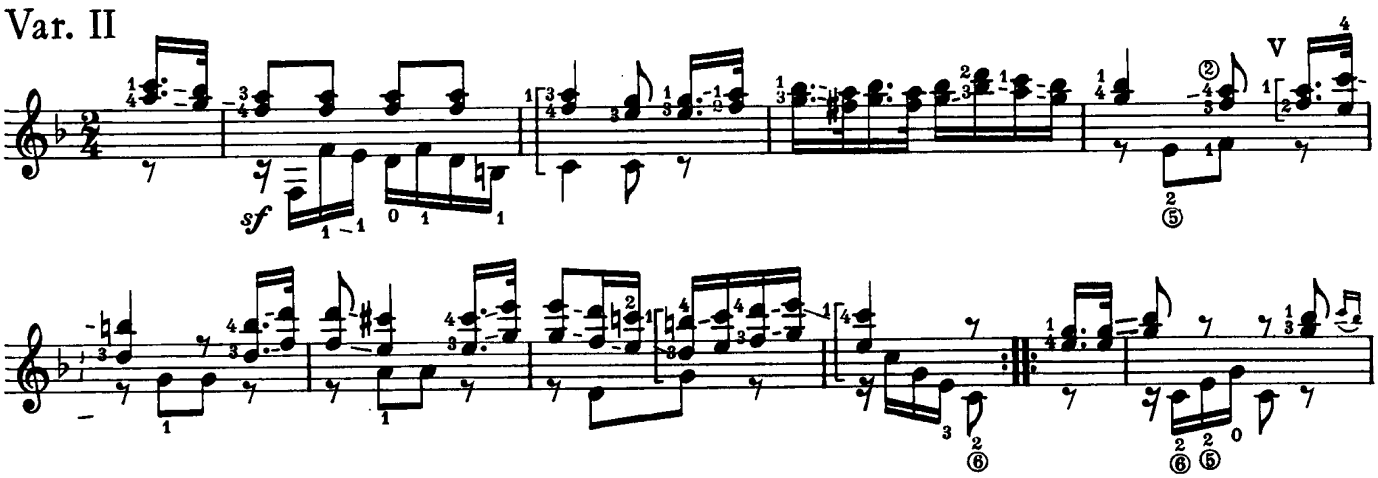
Thème

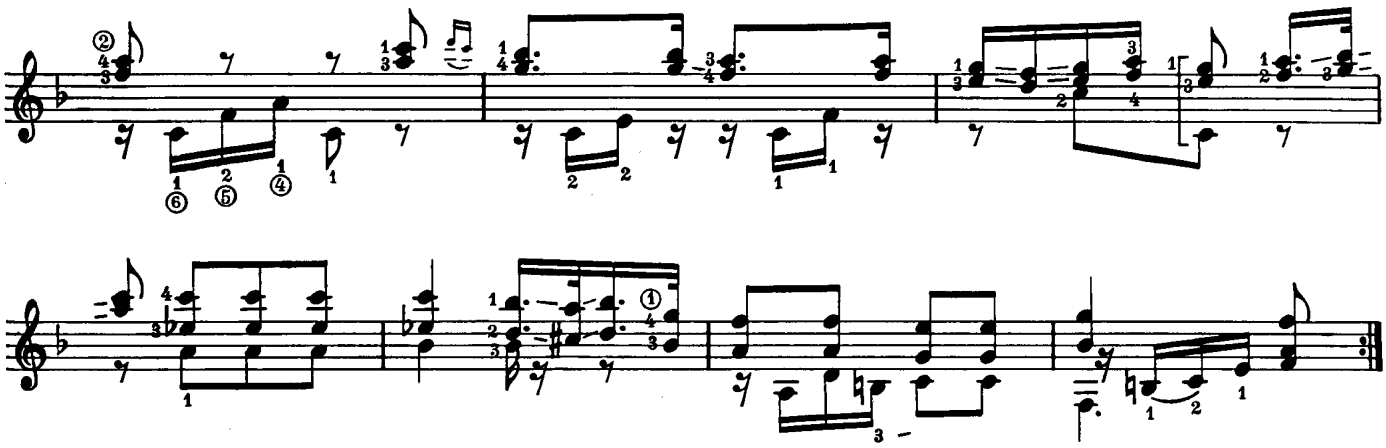


Var. I

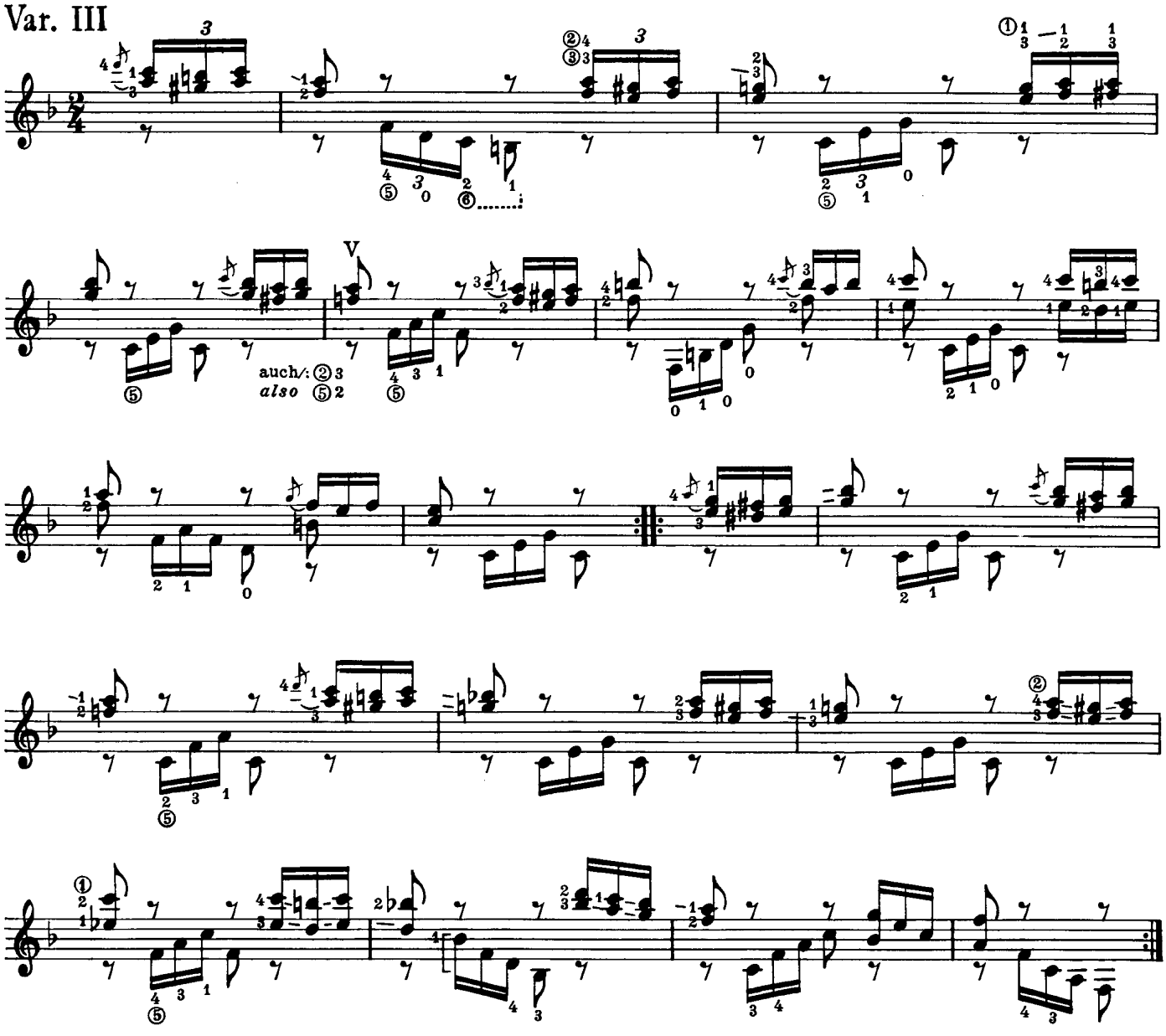


Var. II

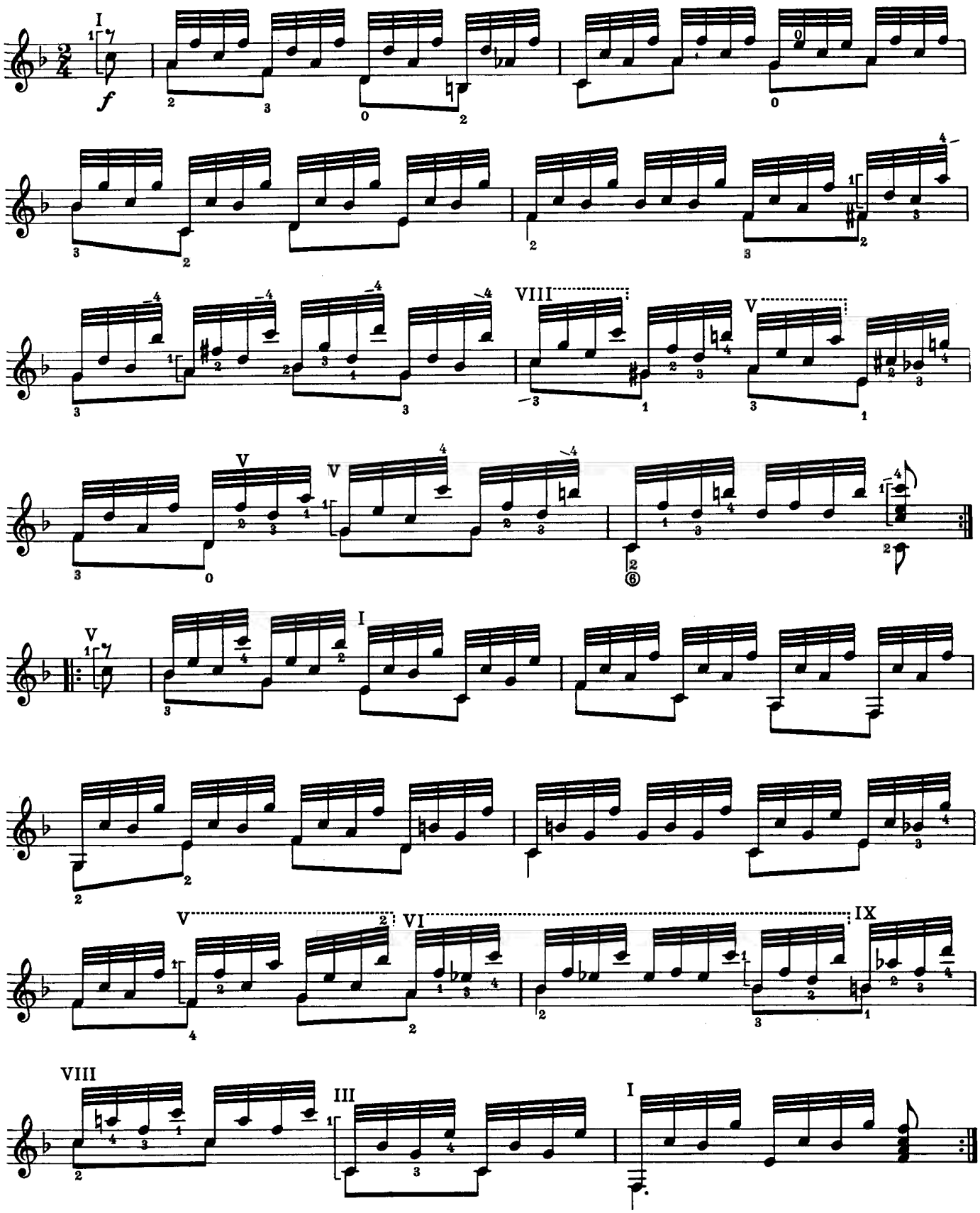




Var. III

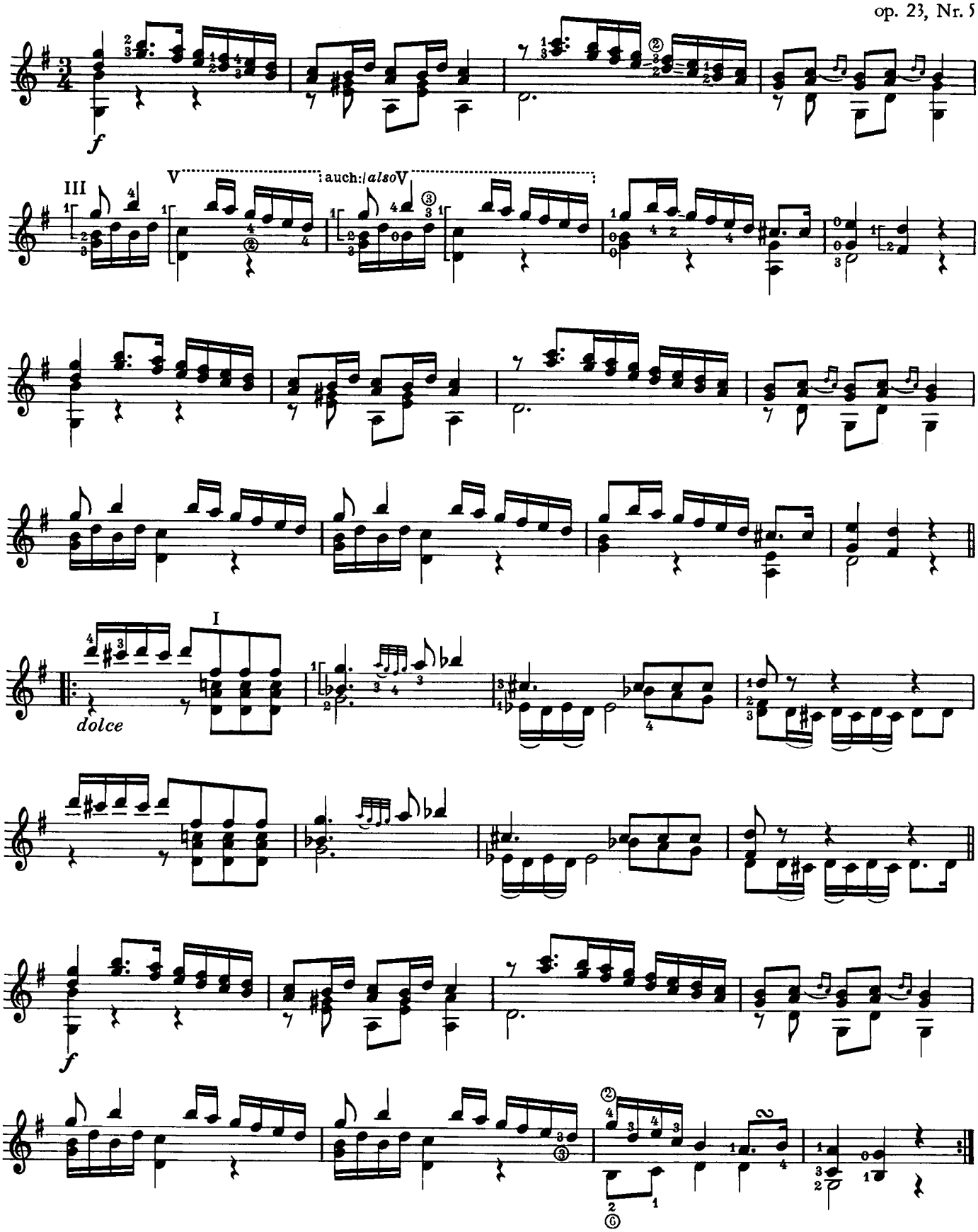


Var. IV



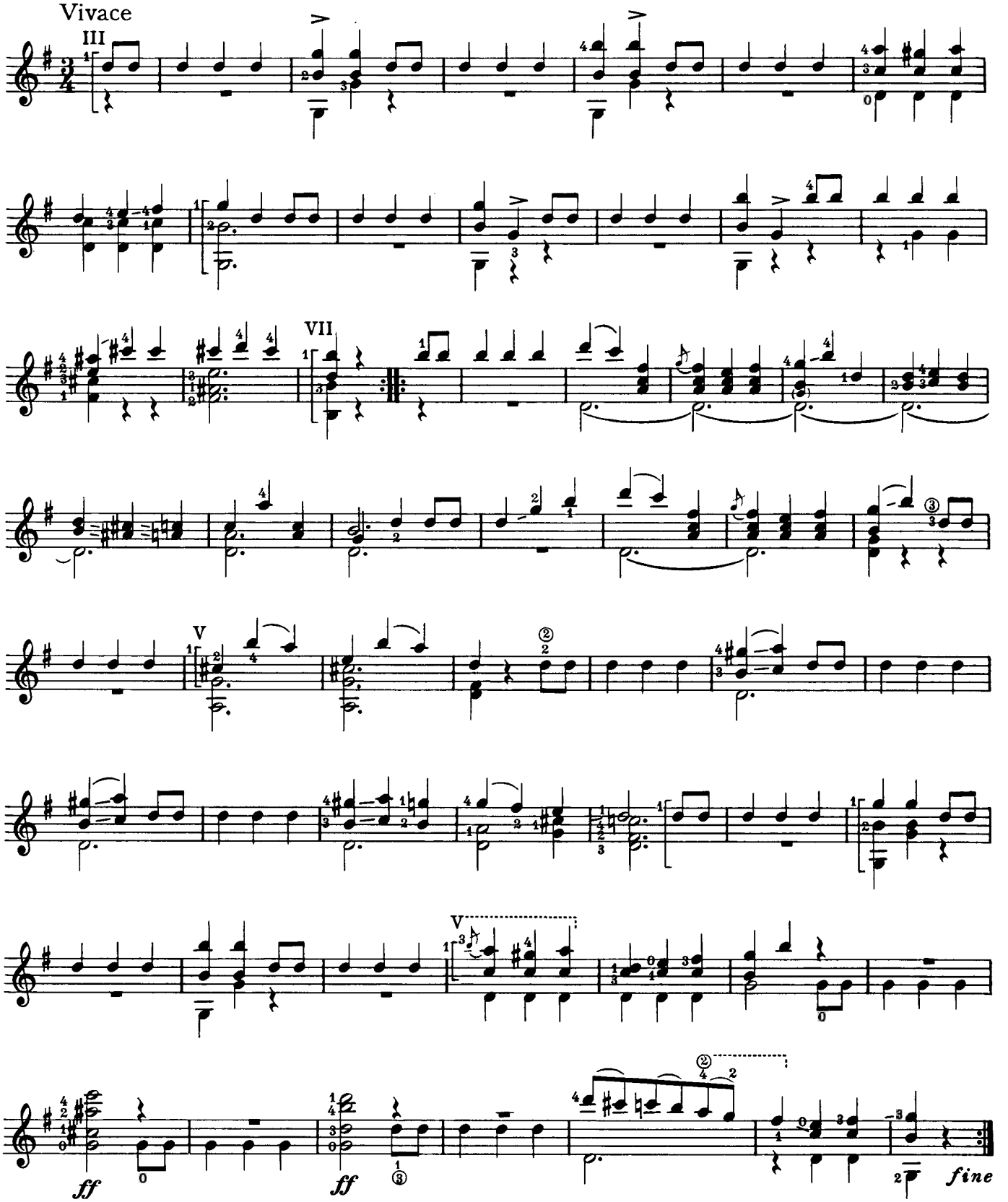
Menuett

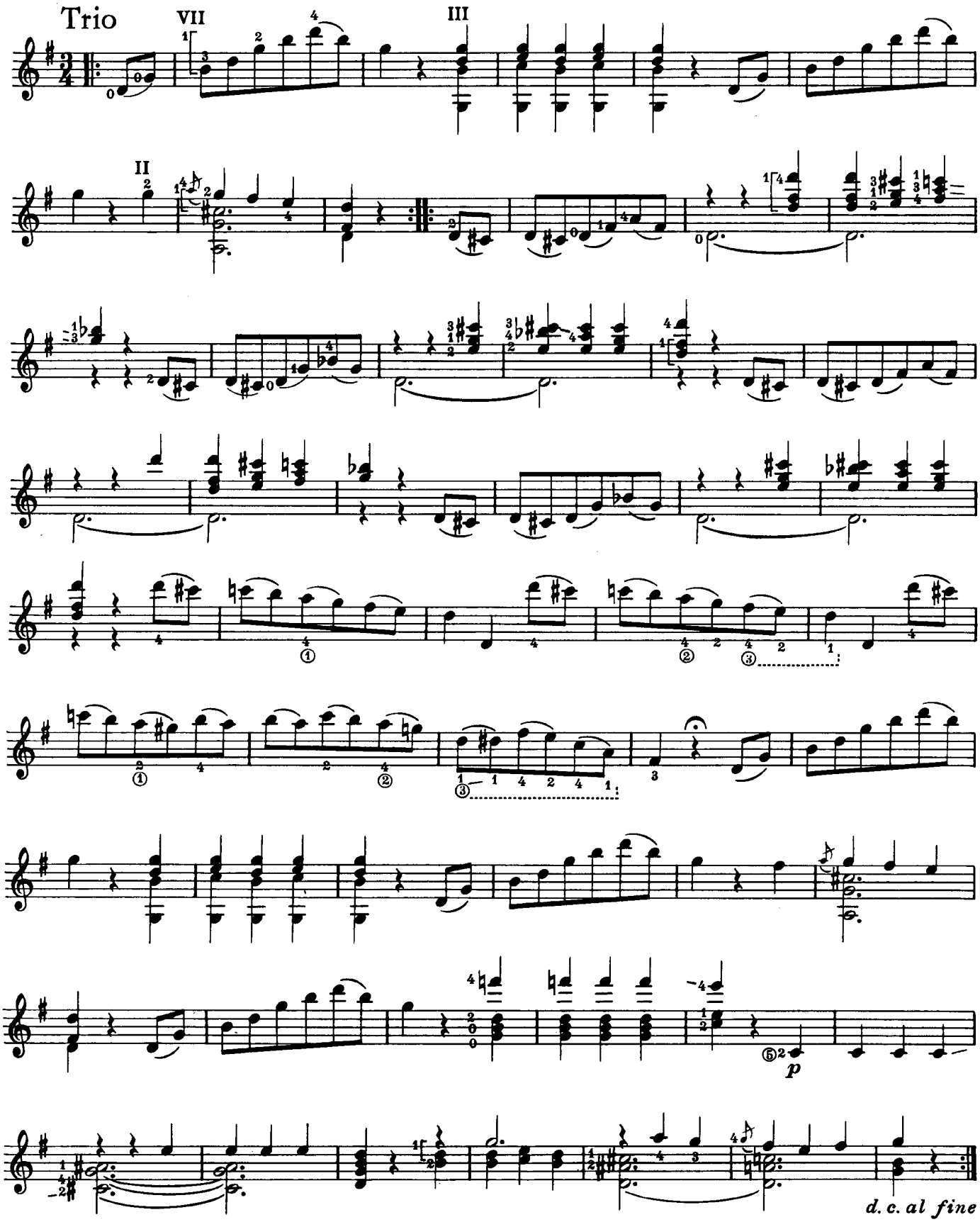
Fernando Sor
op. 23, Nr. 5



Menuett

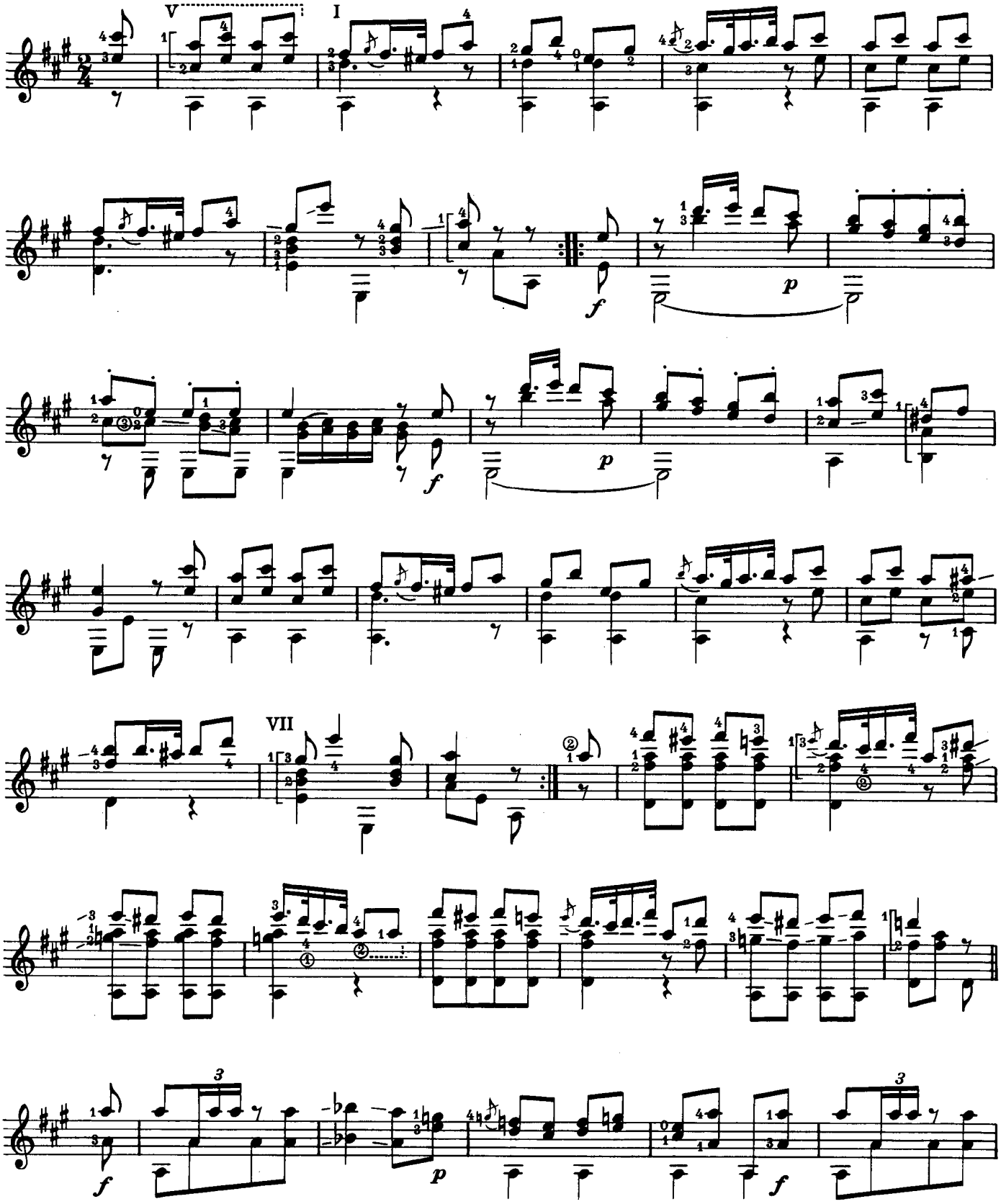
Fernando Sor
aus op. 34

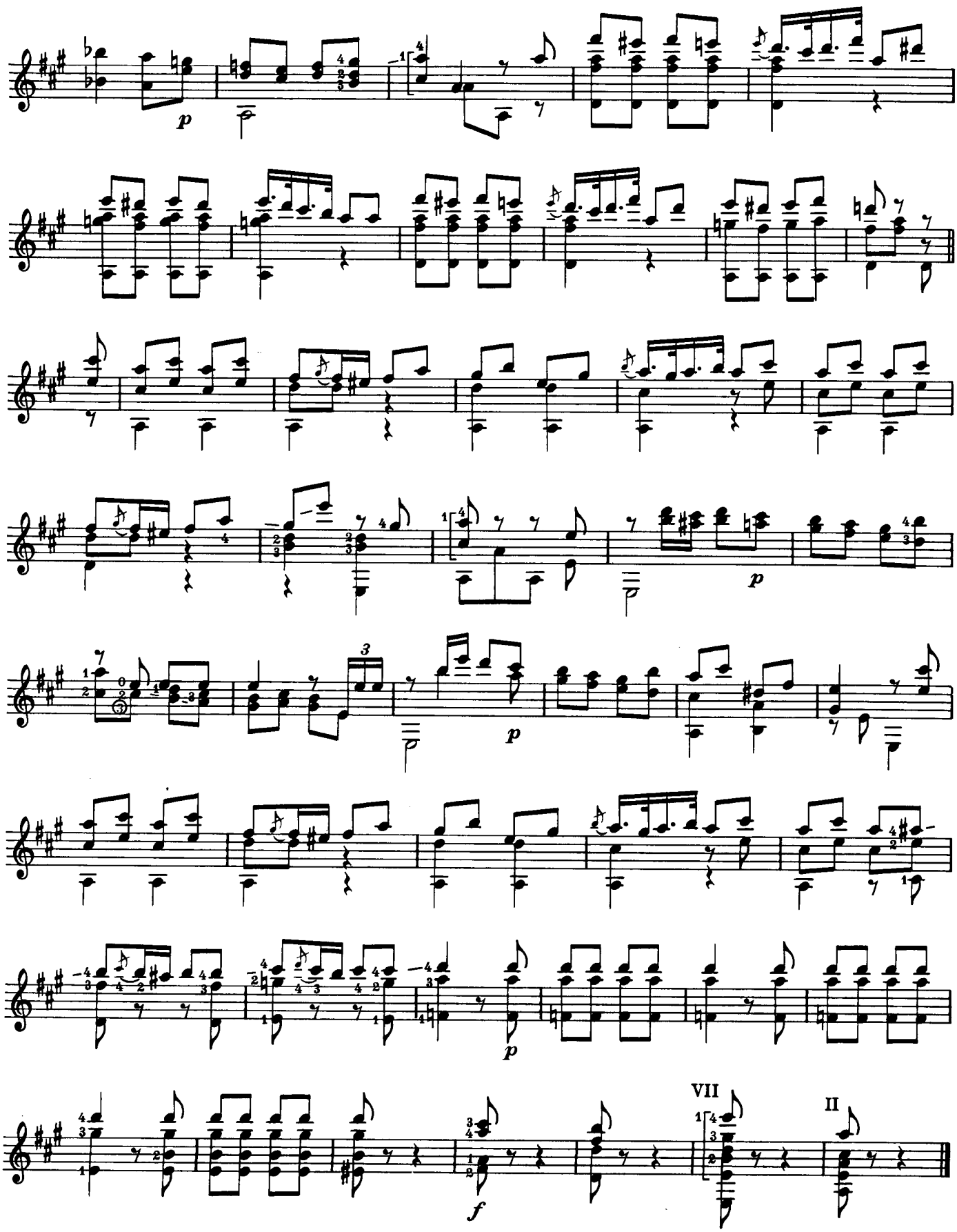



Trio
VII
III
II
p
d. c. al fine

Allemande

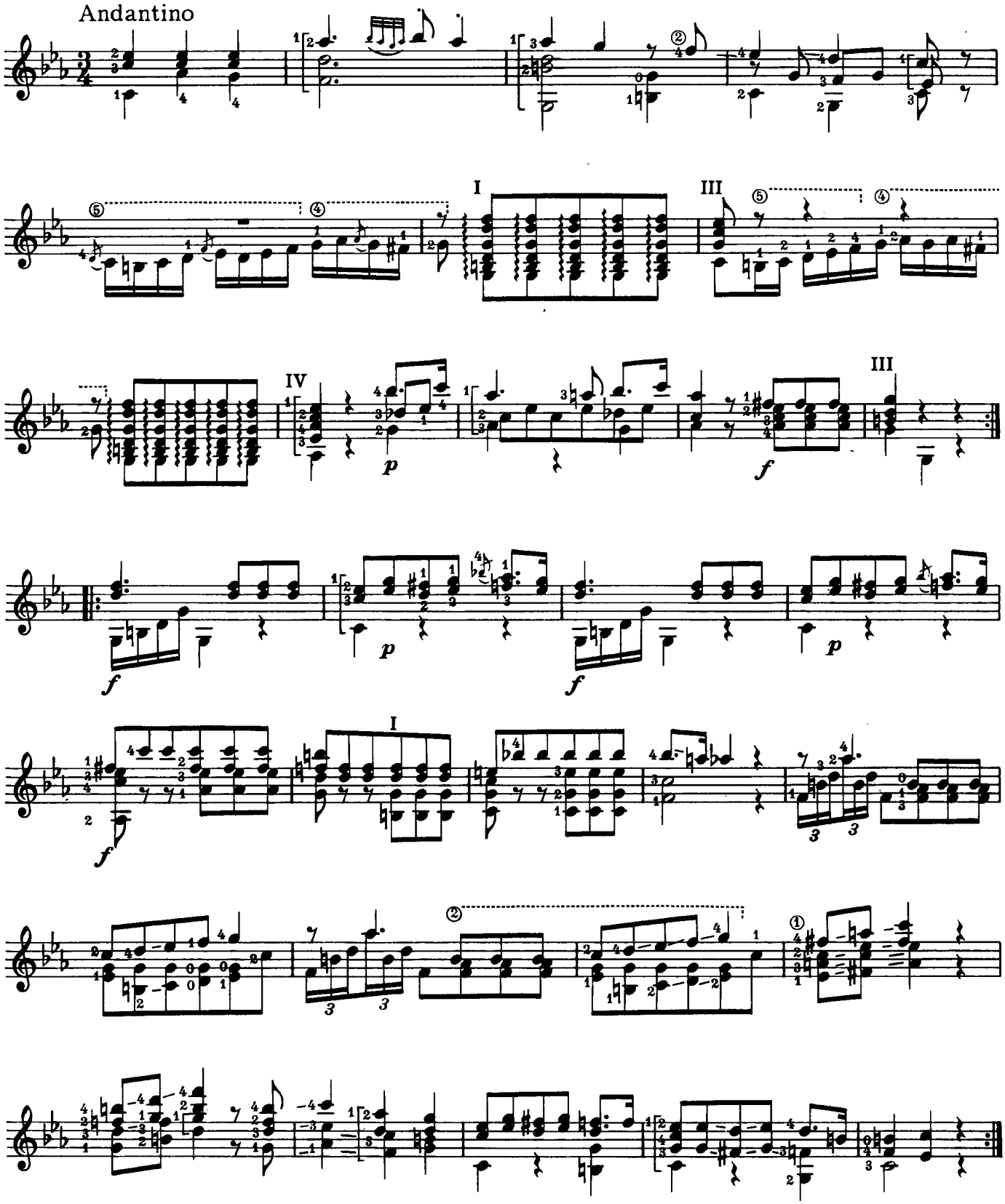
Fernando Sor
aus op. 34




p
p
p
p
f
VII
II

Menuett

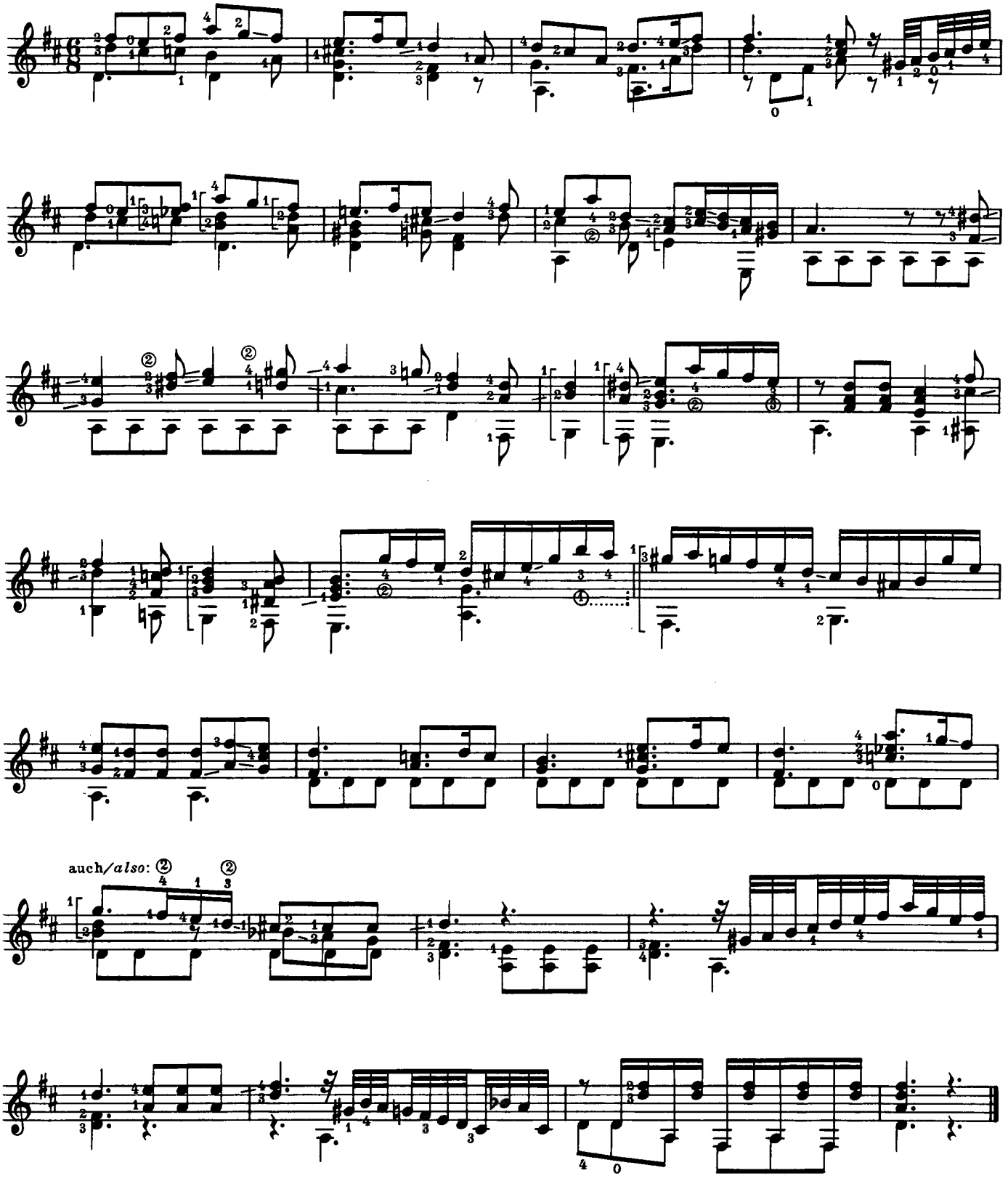
Fernando Sor
op. 24, Nr. 1



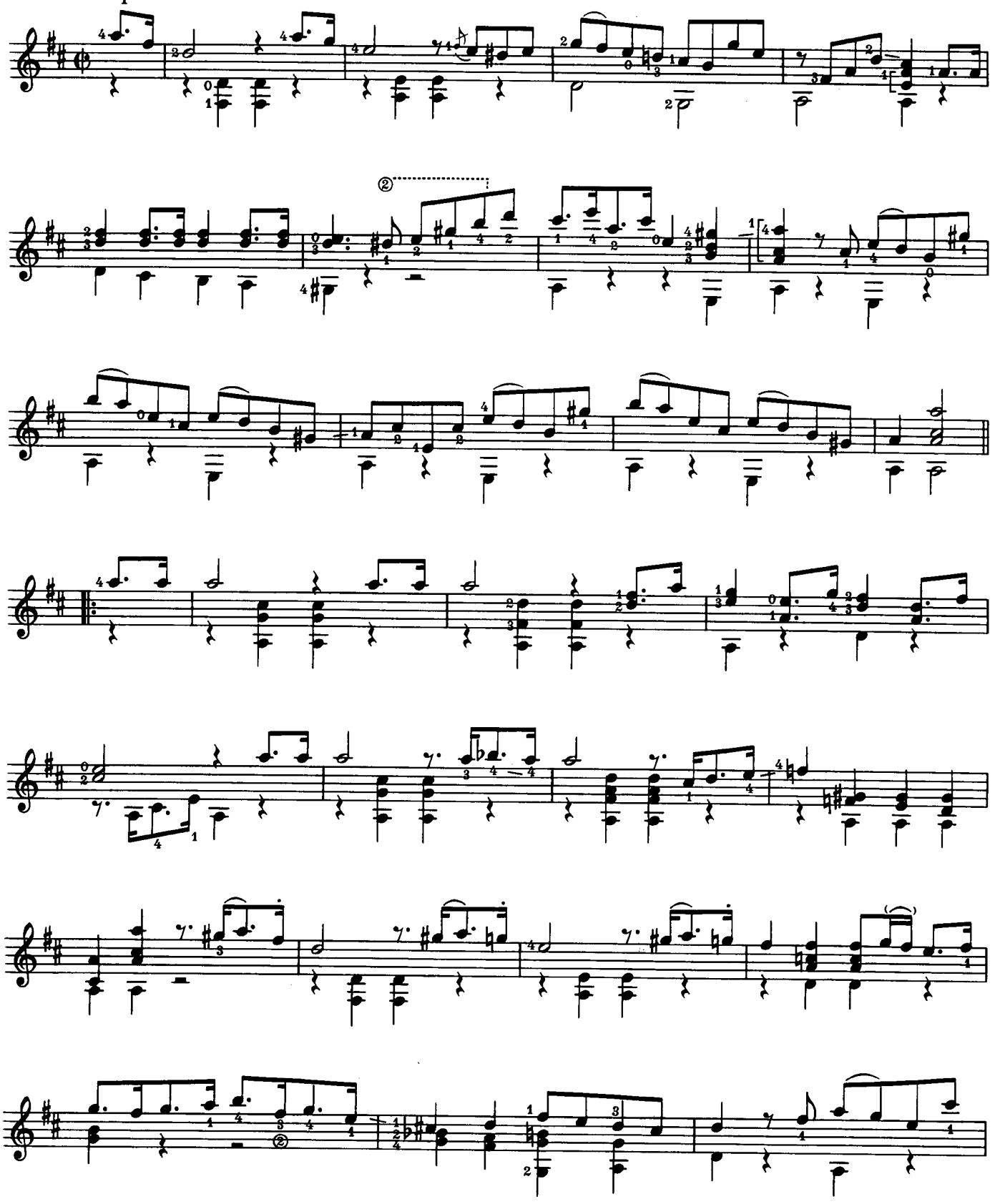
Sonatine

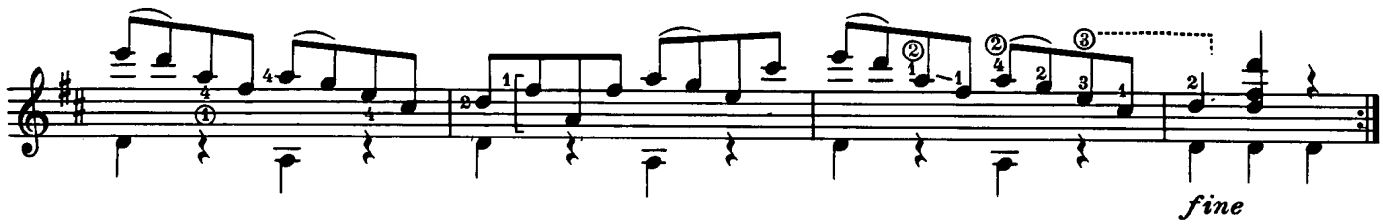
Mauro Giuliani
op. 71, Nr. 3

Andantino sostenuto

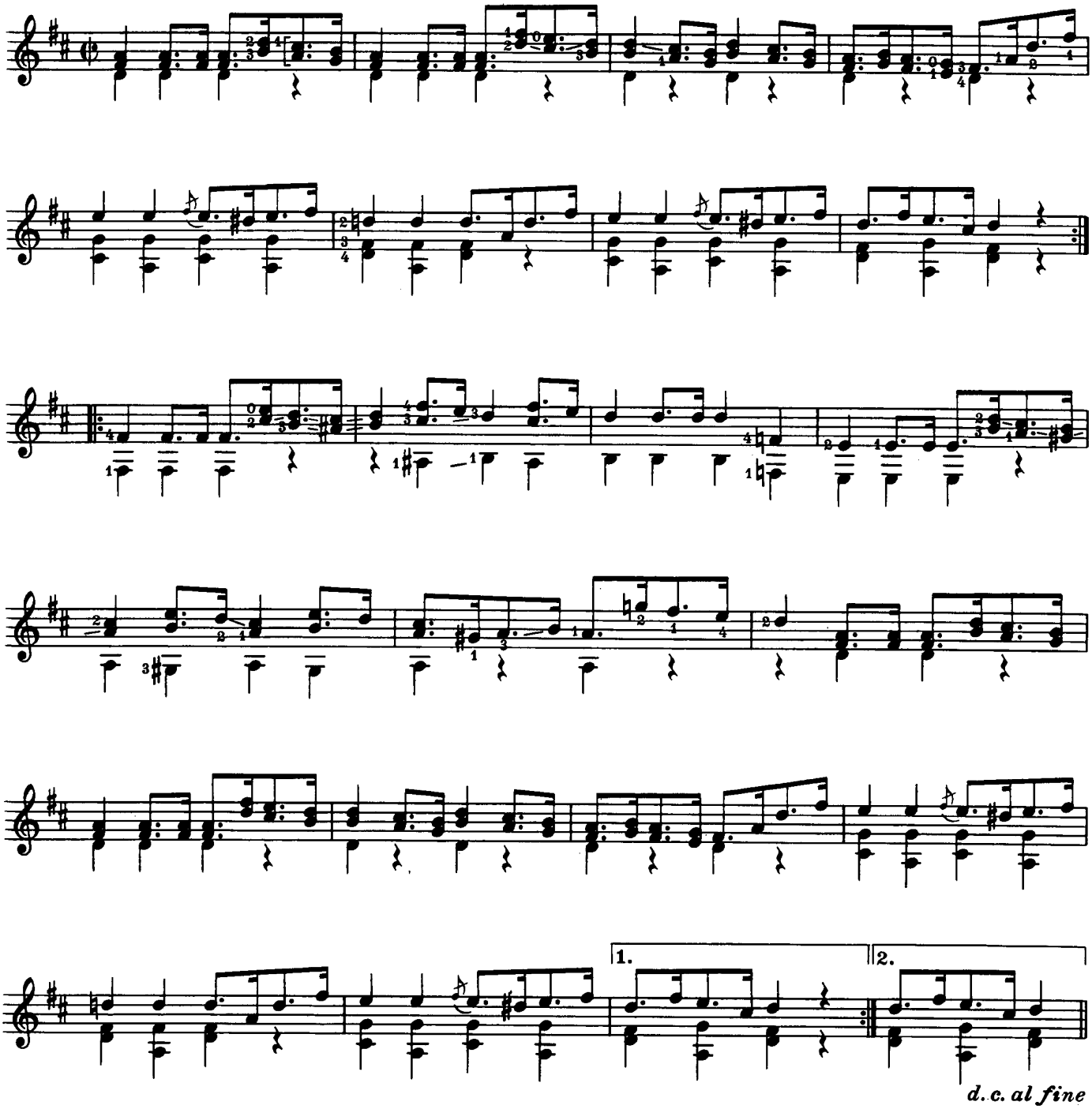


Tempo di Marcia



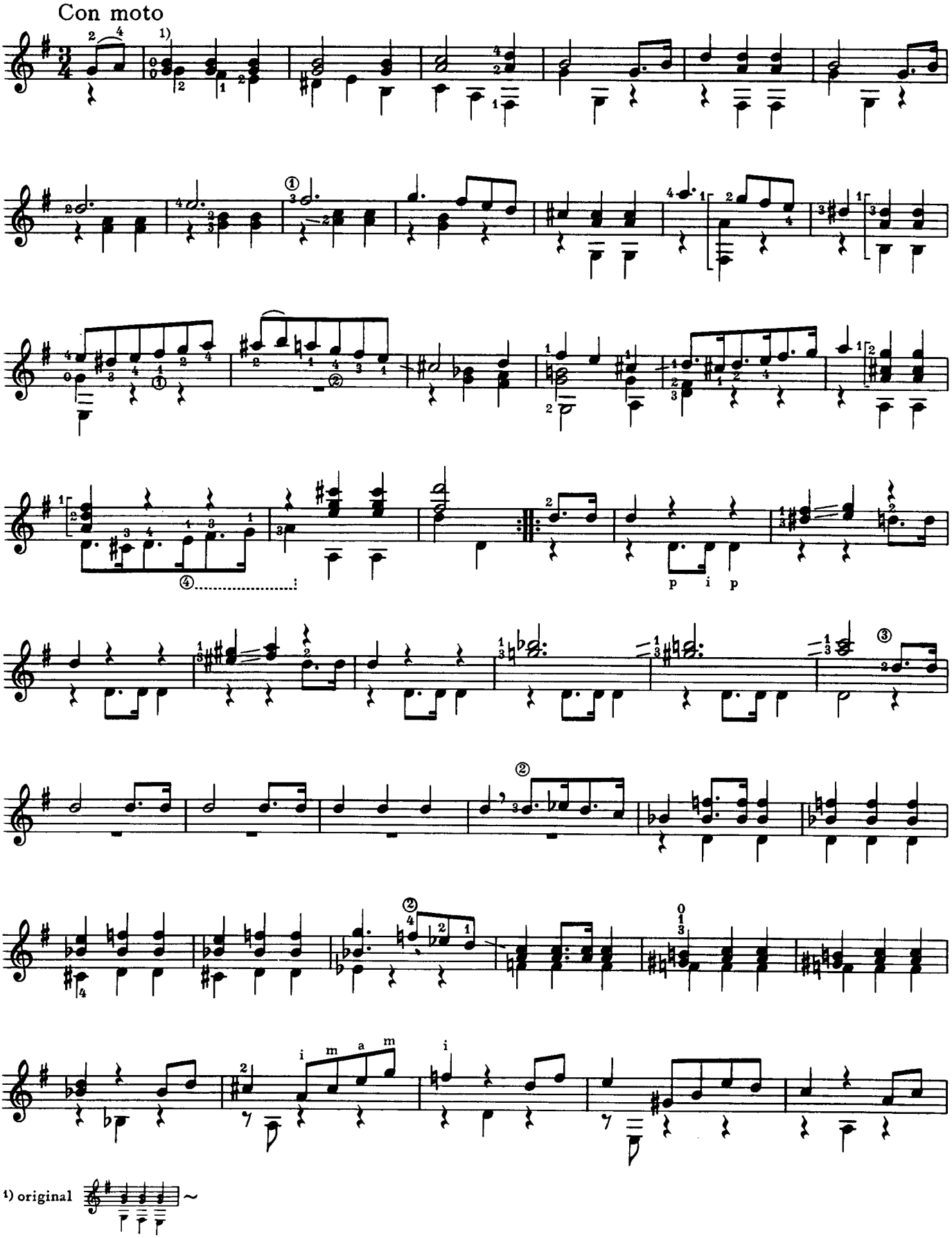


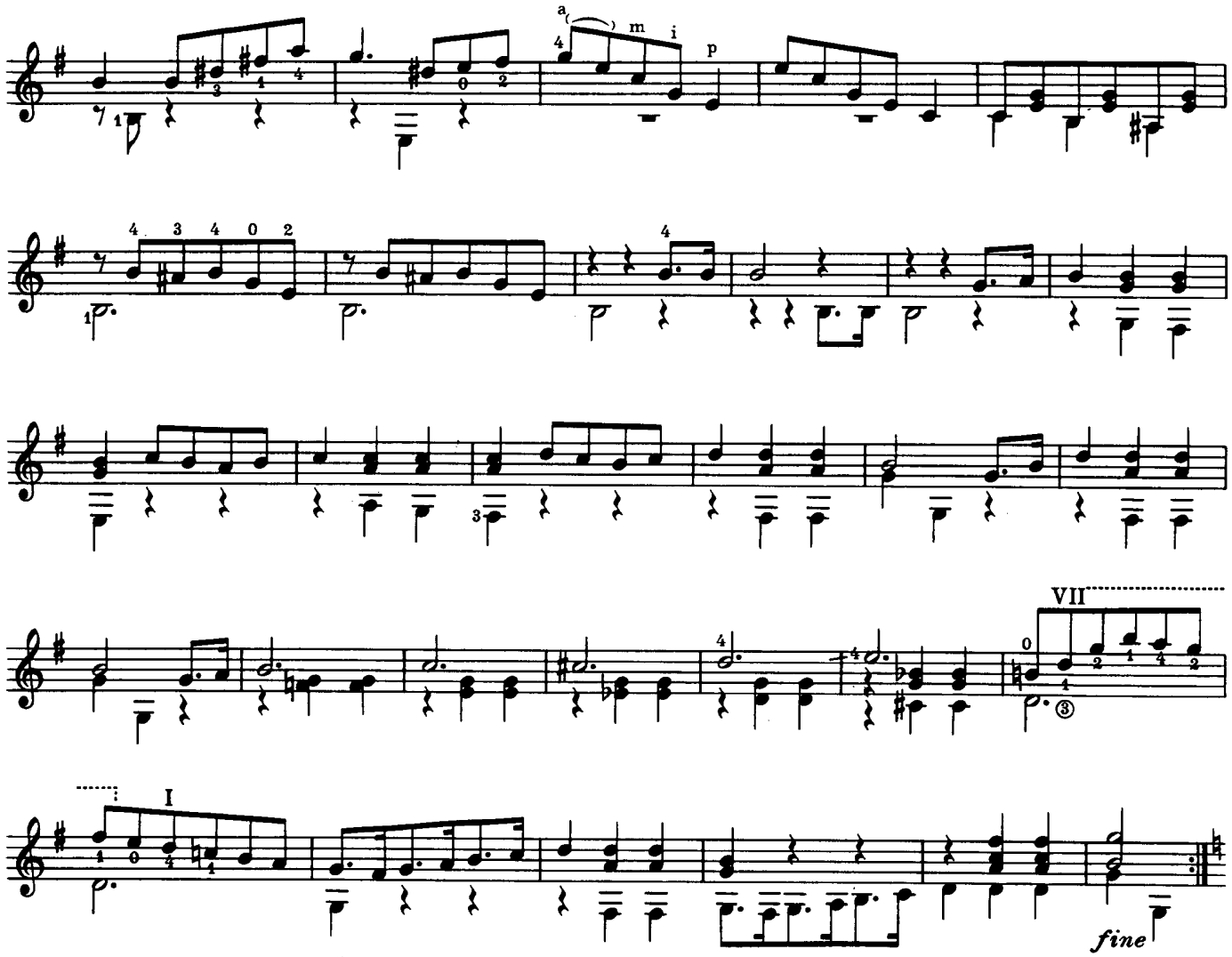
Trio



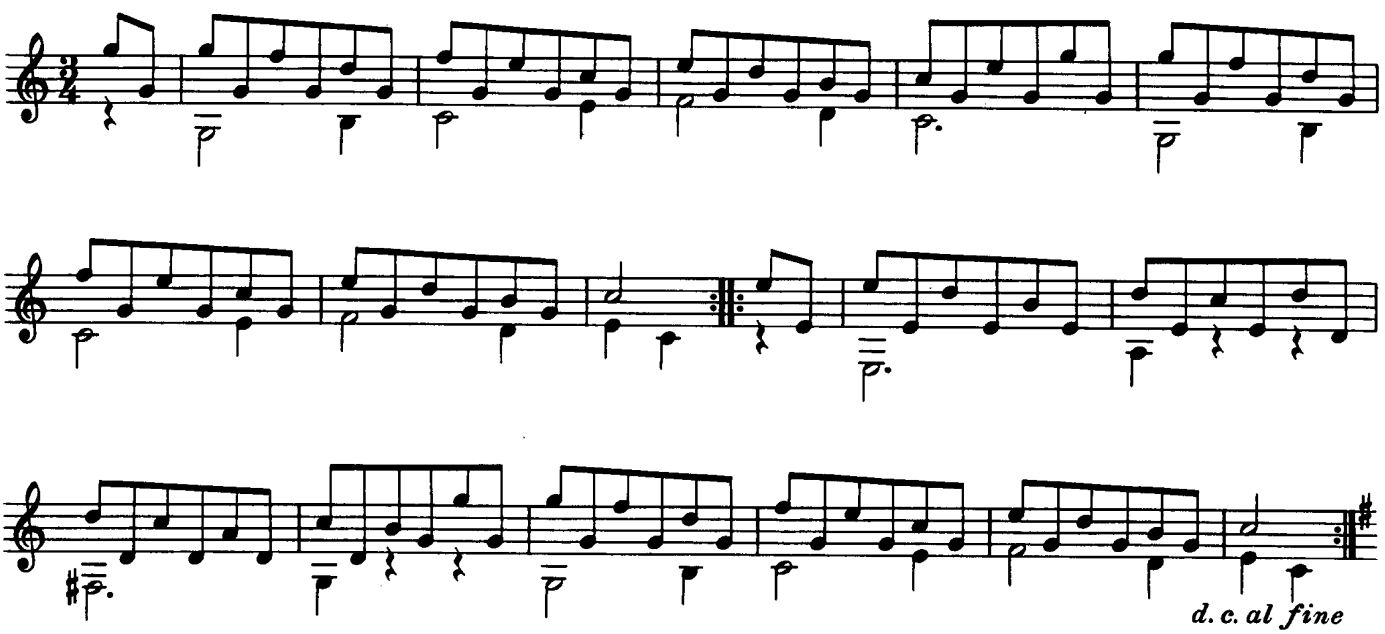
Scherzo

Con moto

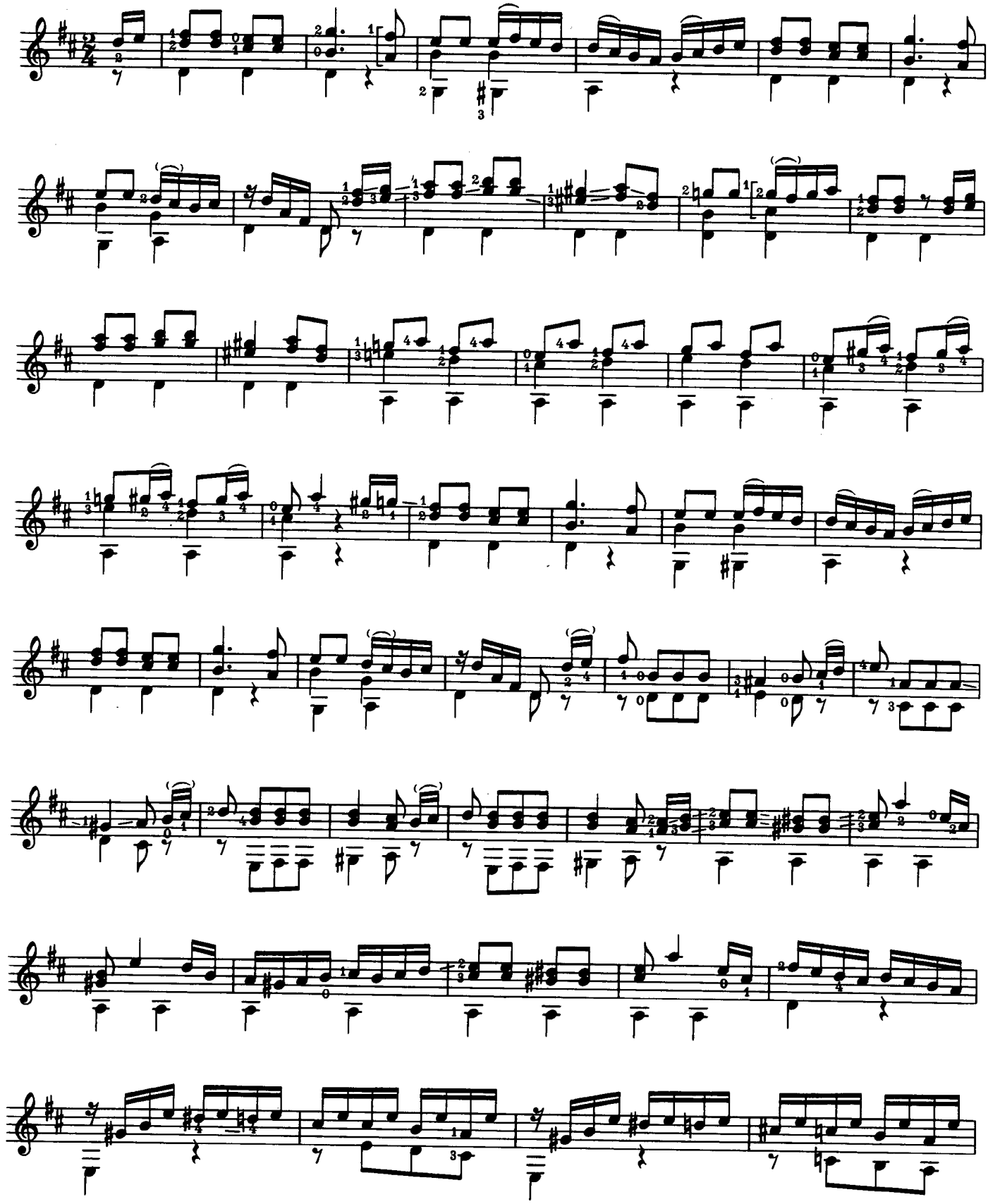


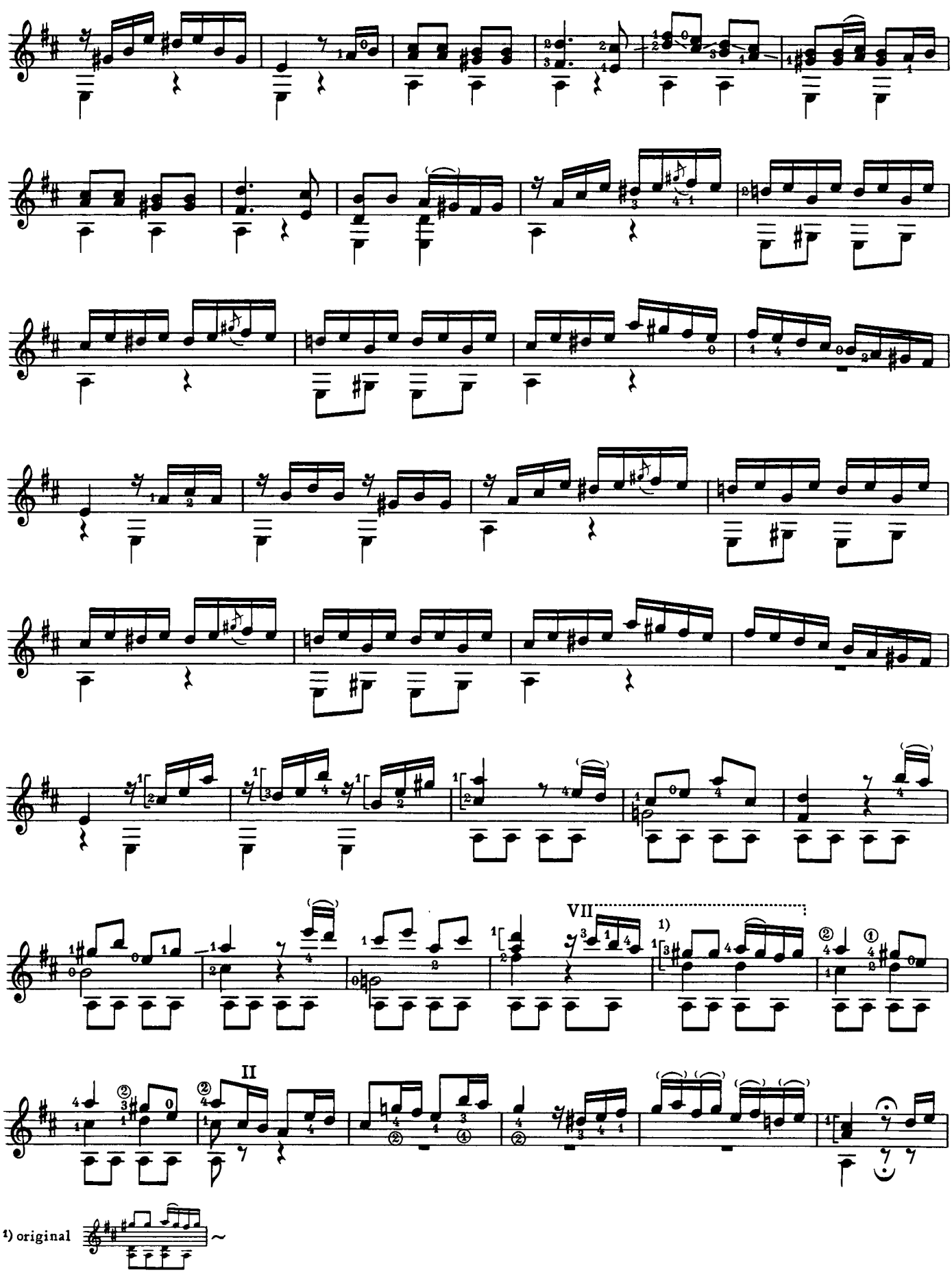


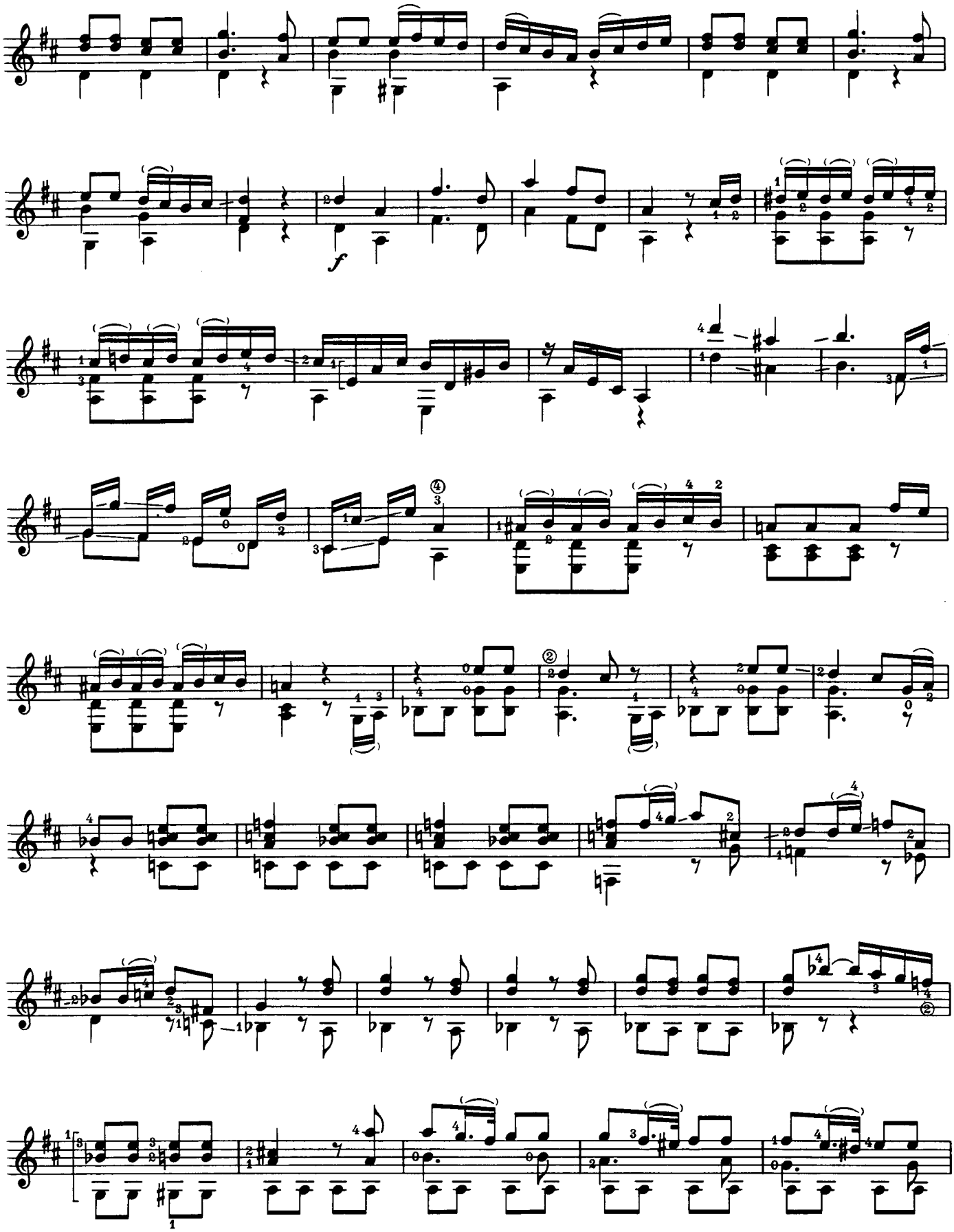
Trio

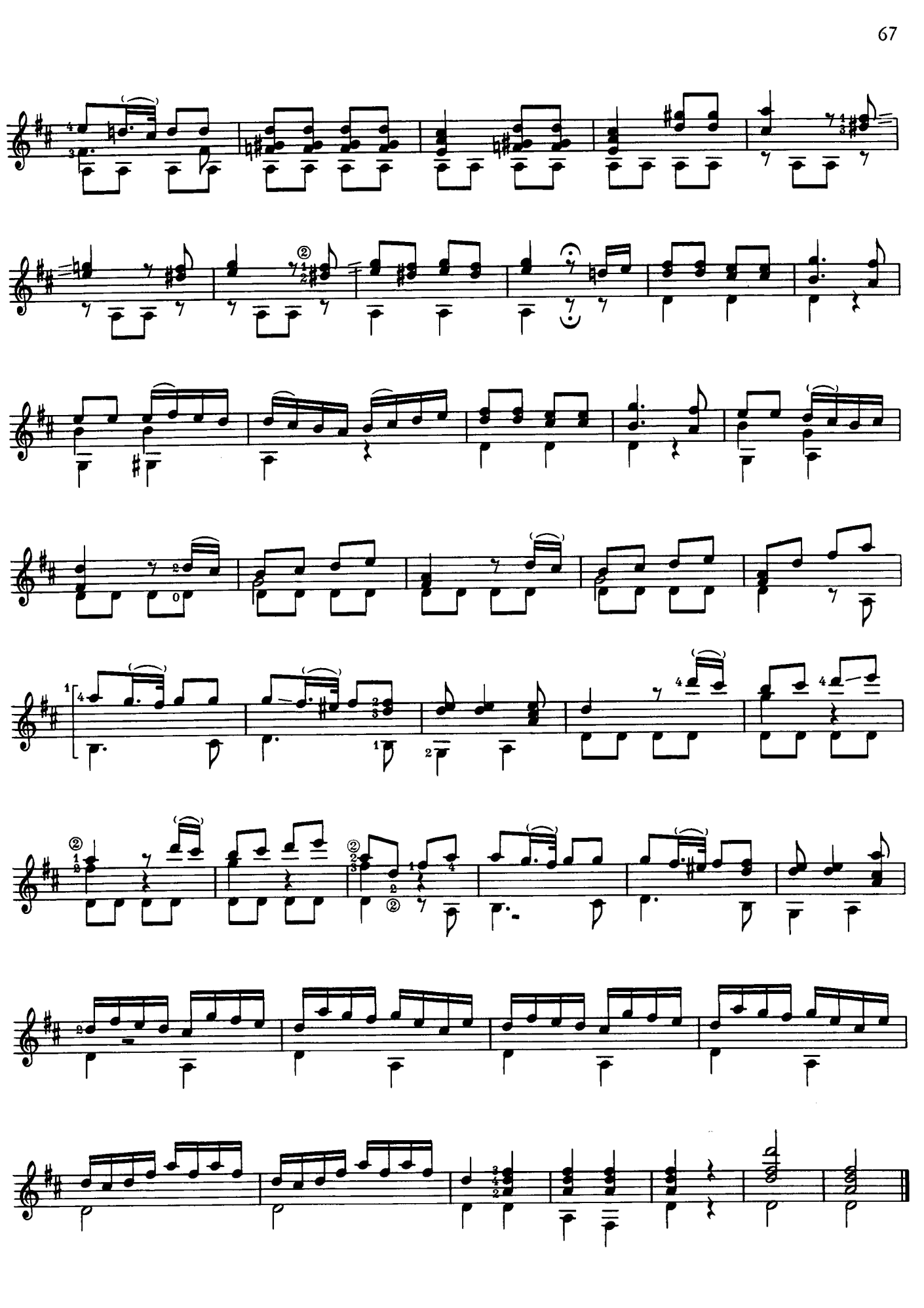


Finale · Allegro




VII
II
1) original

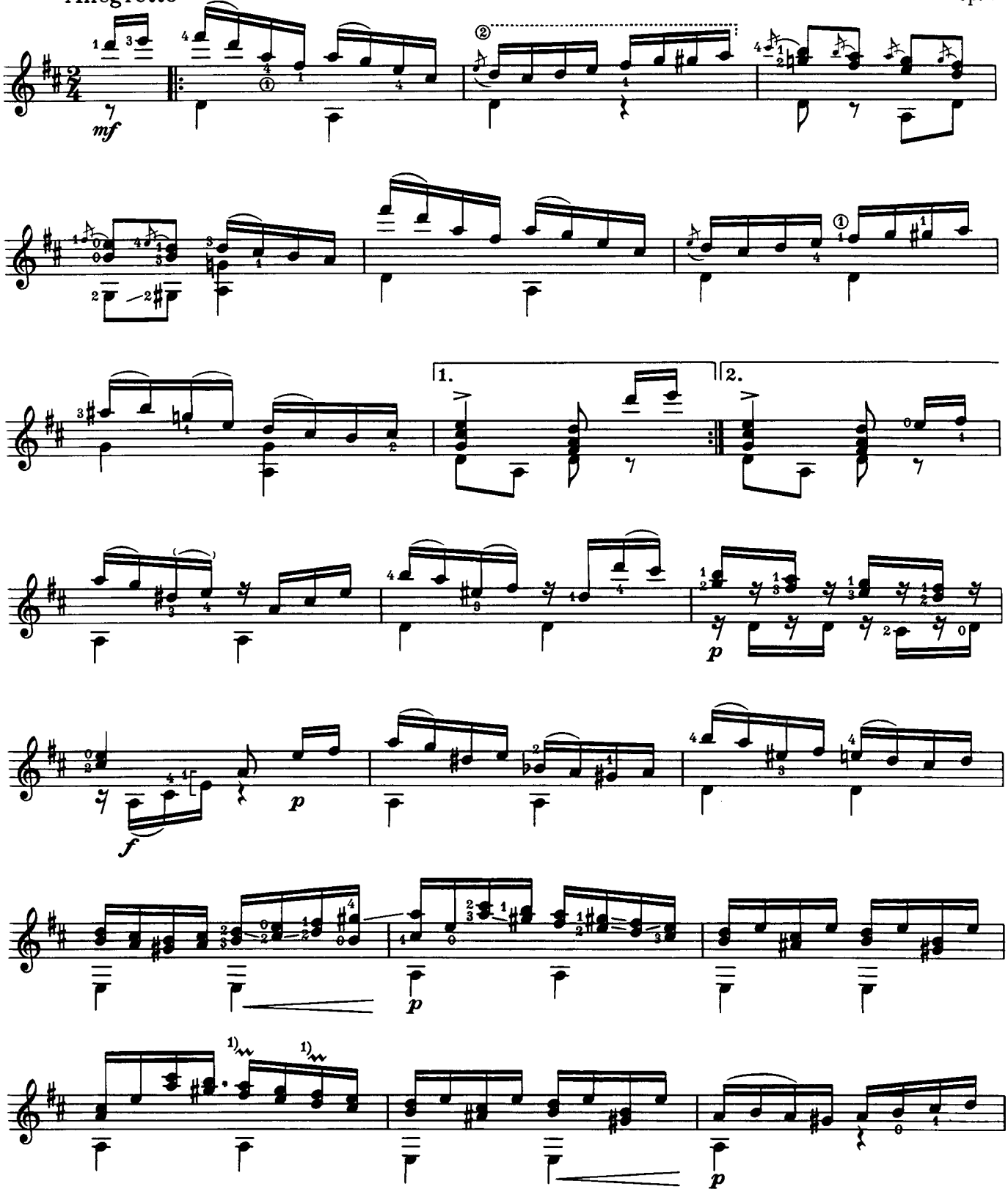

f



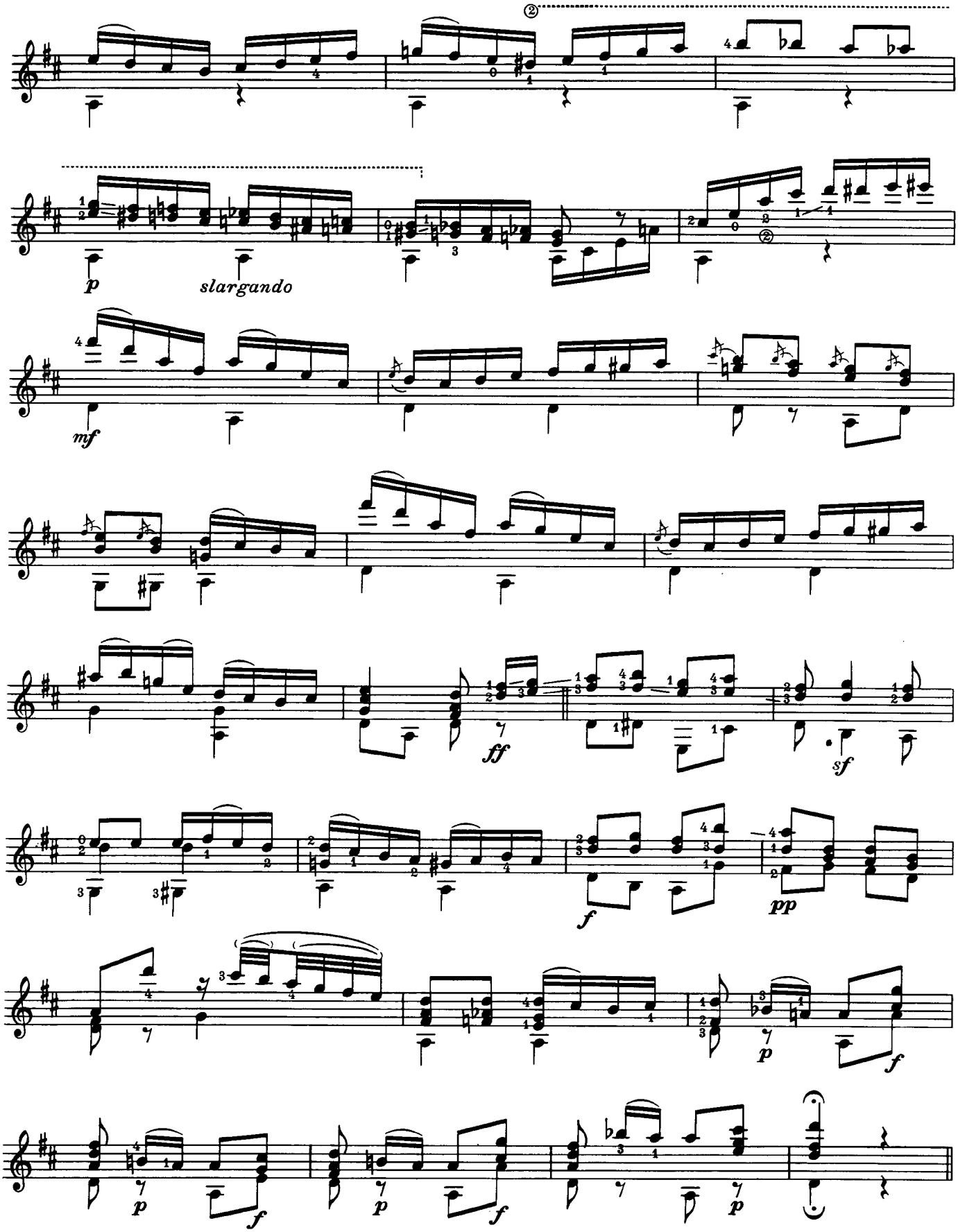
Rondoletto

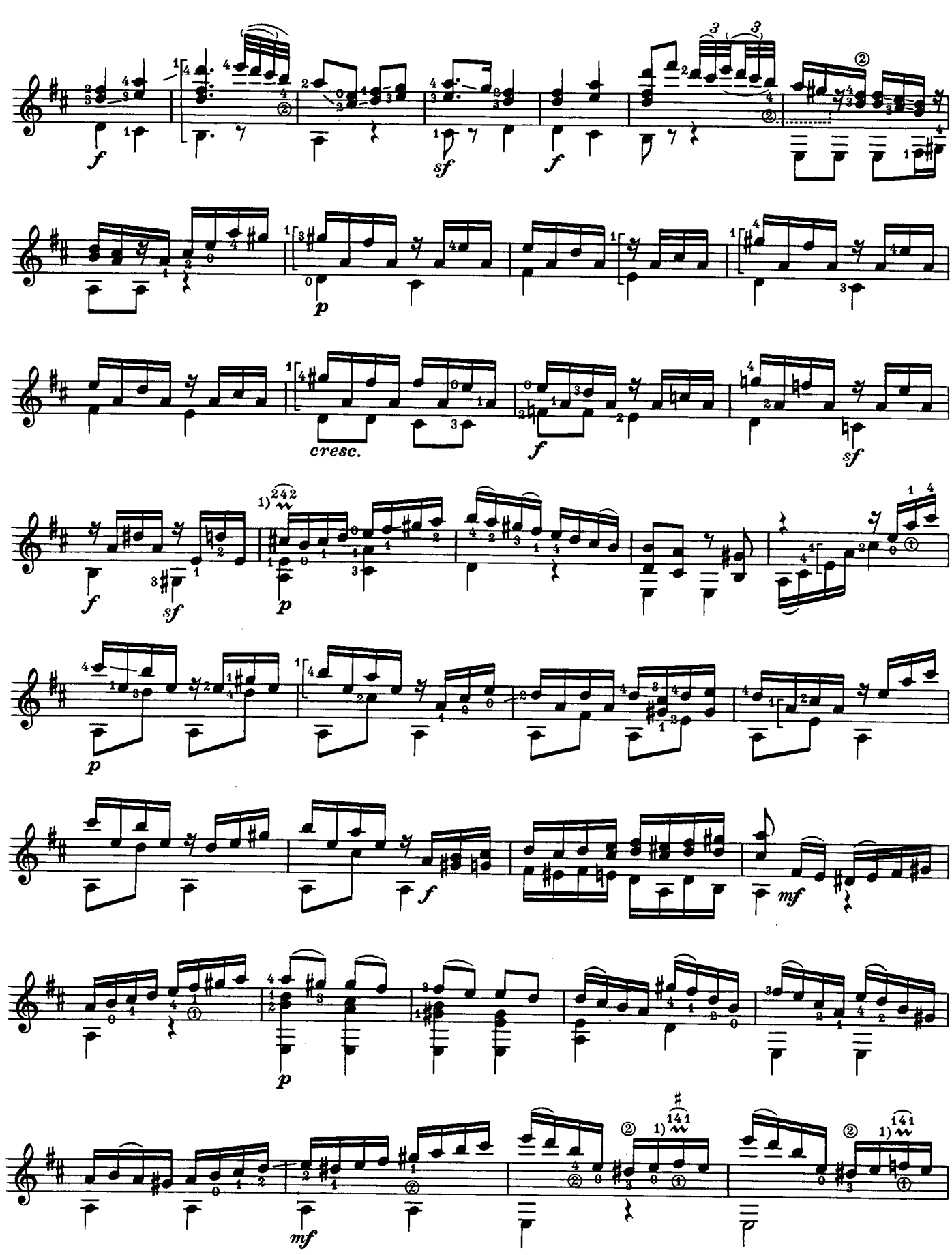
Mauro Giuliani
op. 4

Allegretto

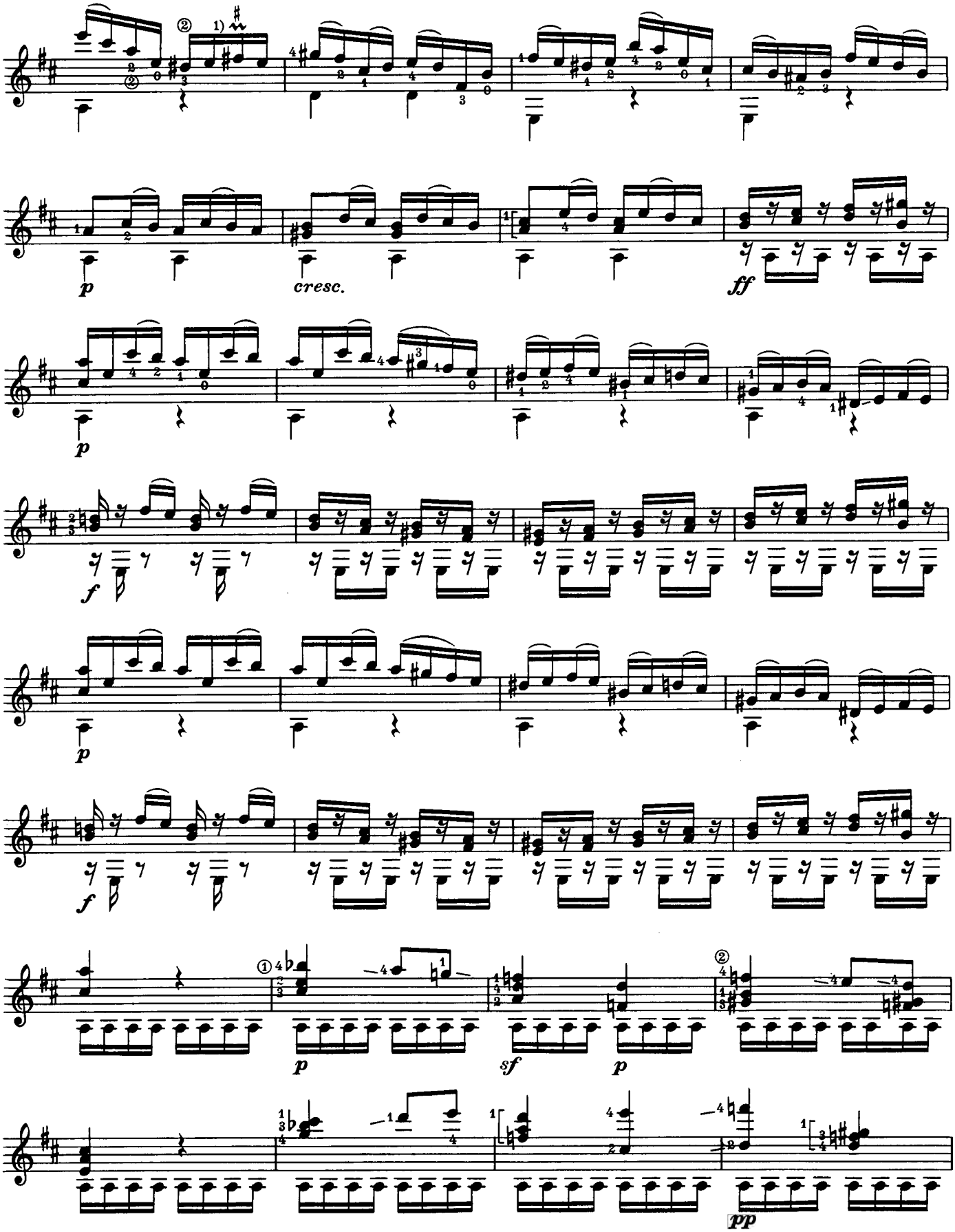


1) original ∞

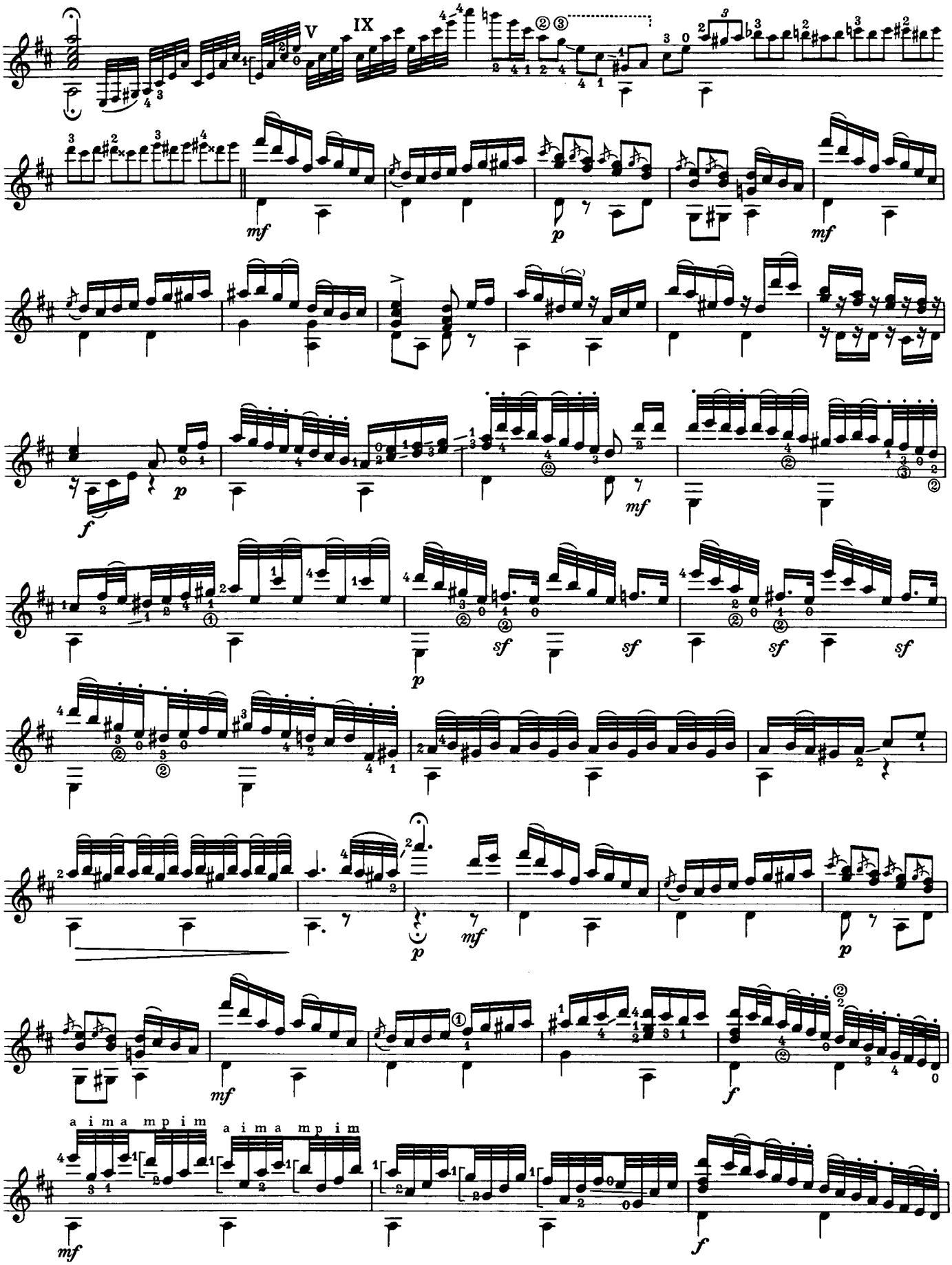

p
slargando
mf
ff
sf
f
pp
p
f
p
f
p
f
p

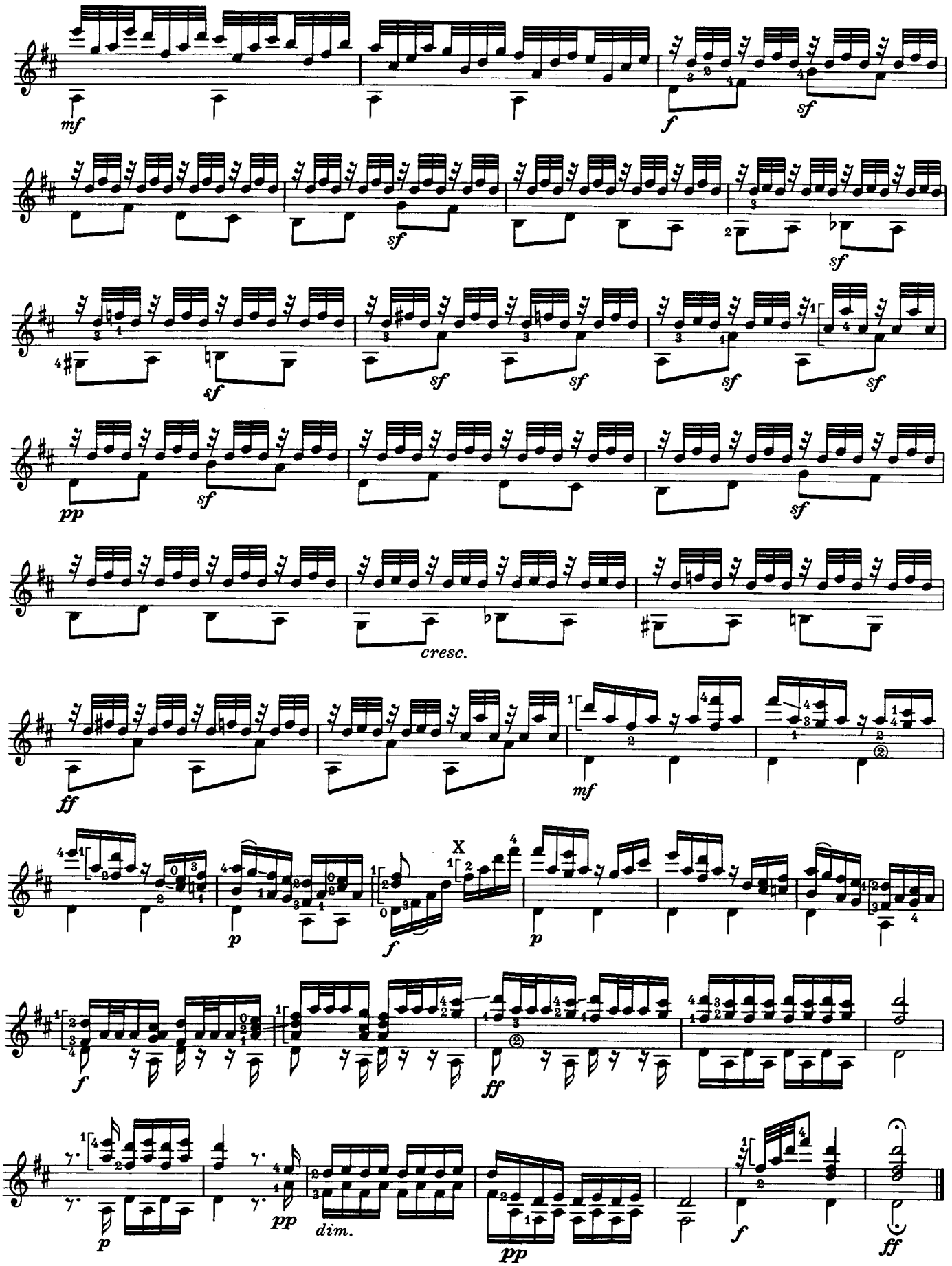


1) original ∞



1) original ∞

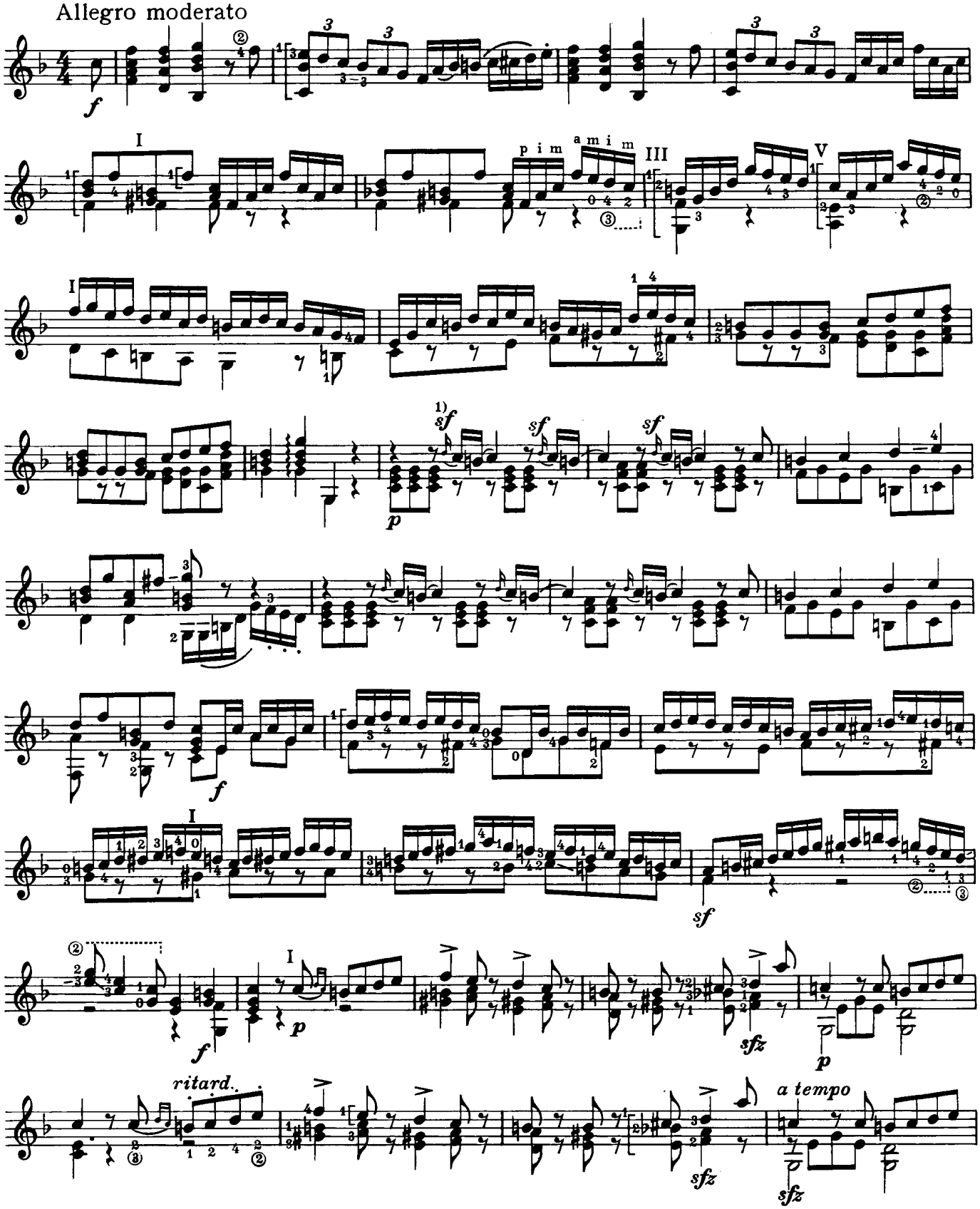

V
IX
mf
p
mf
f
p
mf
sf
sf
sf
p
mf
p
mf
f
a i m a m p i m
a i m a m p i m
mf
f


mf
f
sf
sf
sf
sf
sf
sf
sf
sf
pp
sf
sf
cresc.
ff
mf
X
p
f
p
f
ff
p
pp
dim.
pp
f
ff

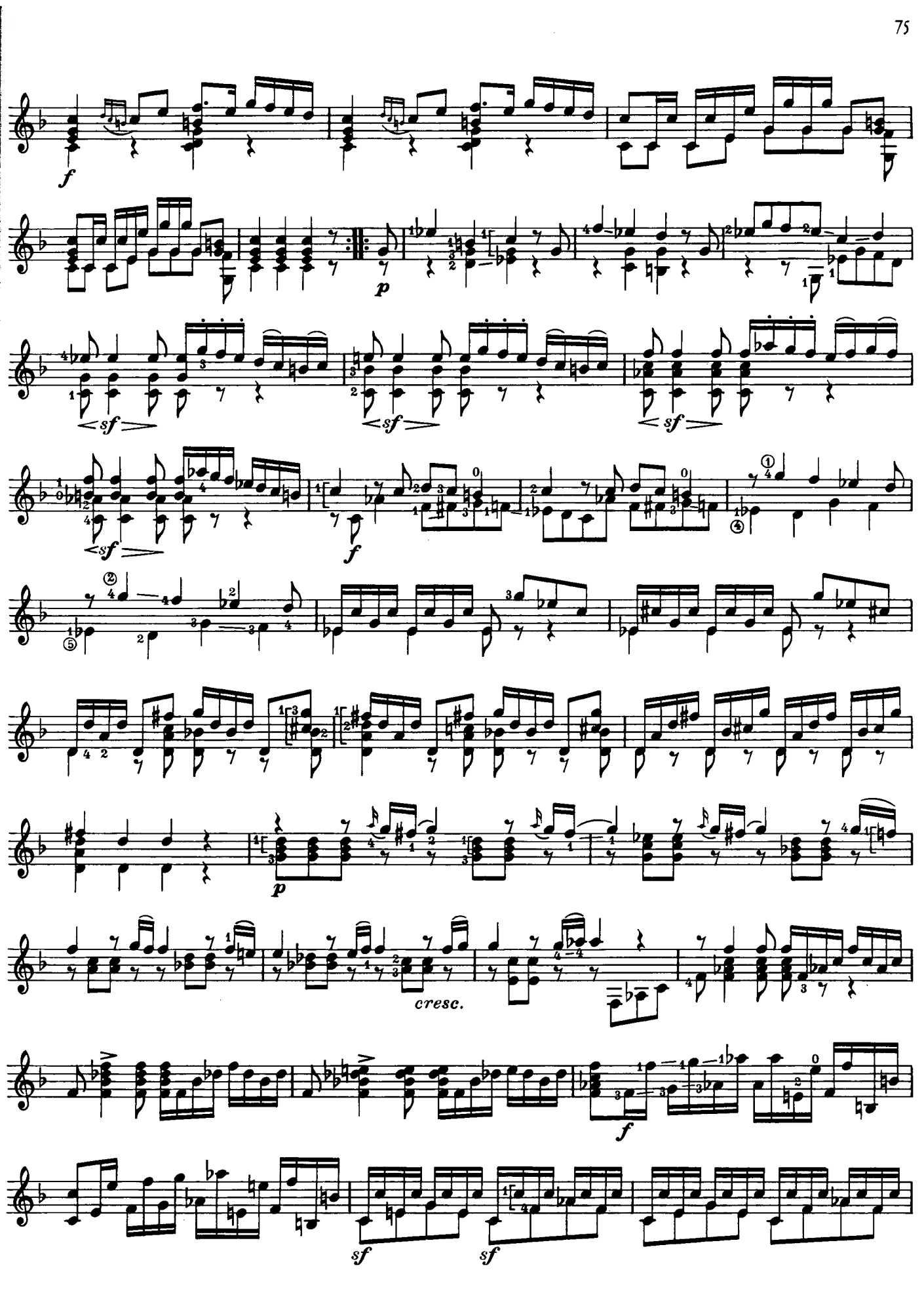
Sonate

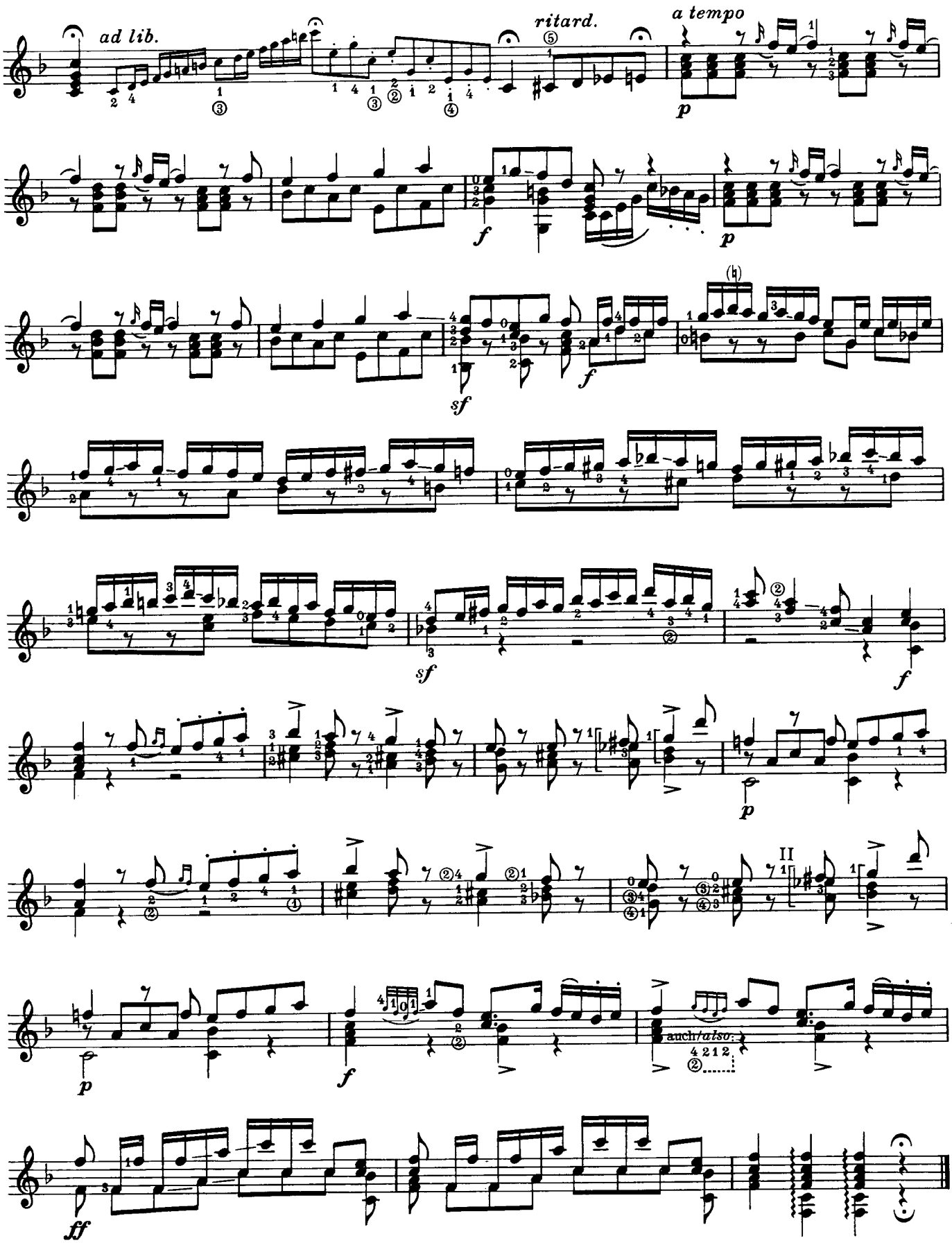
Anton Diabelli

Allegro moderato

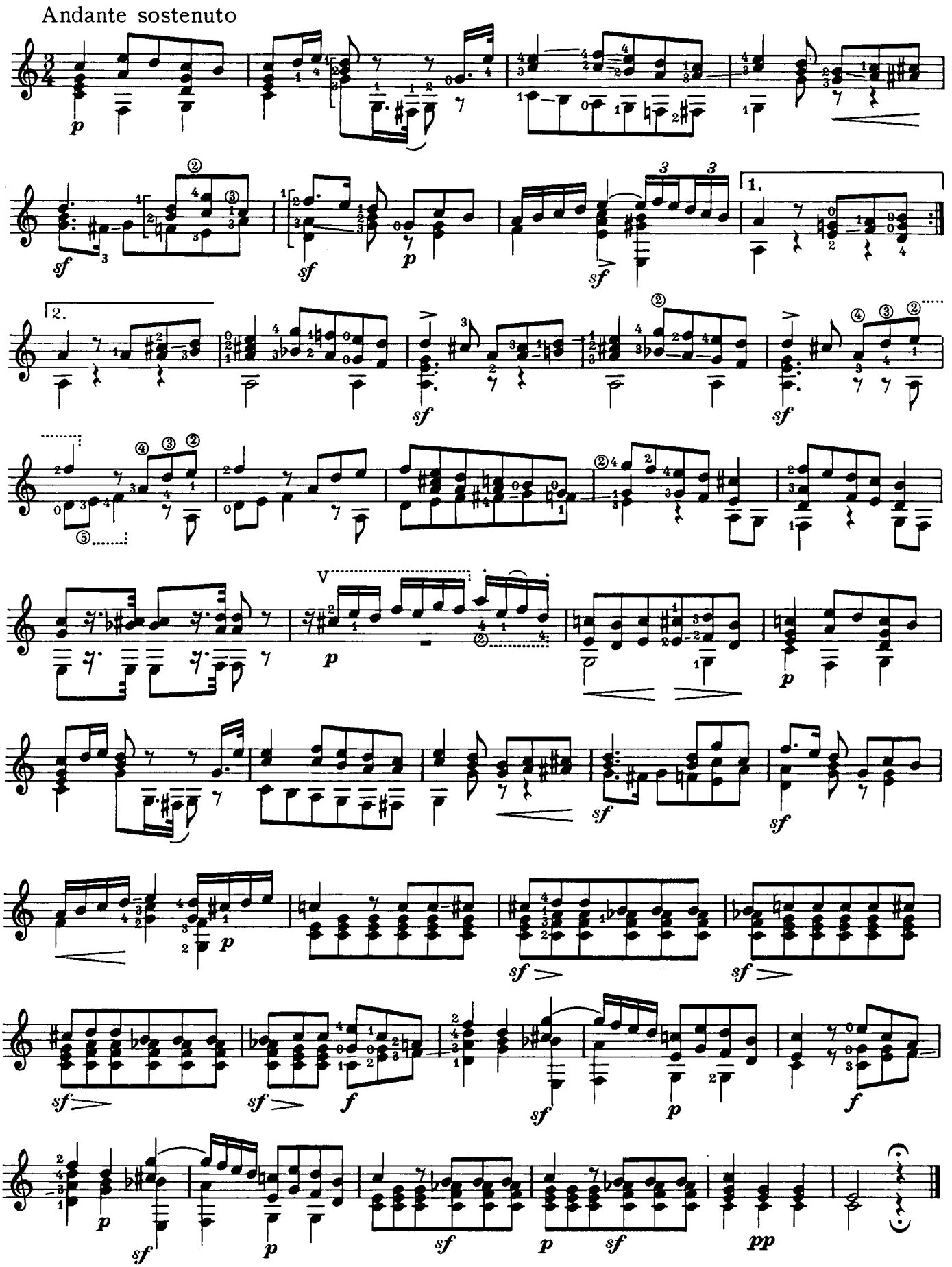


1) Als kurzer Vorschlag aufzufassen (von Diabelli teils als 𝅘𝅥𝅯, teils als 𝅘𝅥𝅰 notiert; hier einheitlich als 𝅘𝅥𝅯 angegeben) / *to be played as acciaccatura (Diabelli sometimes gives 𝅘𝅥𝅯, sometimes 𝅘𝅥𝅰; here regularised as 𝅘𝅥𝅯)*


f
p
sf
sf
sf
sf
f
p
cresc.
f
sf
sf

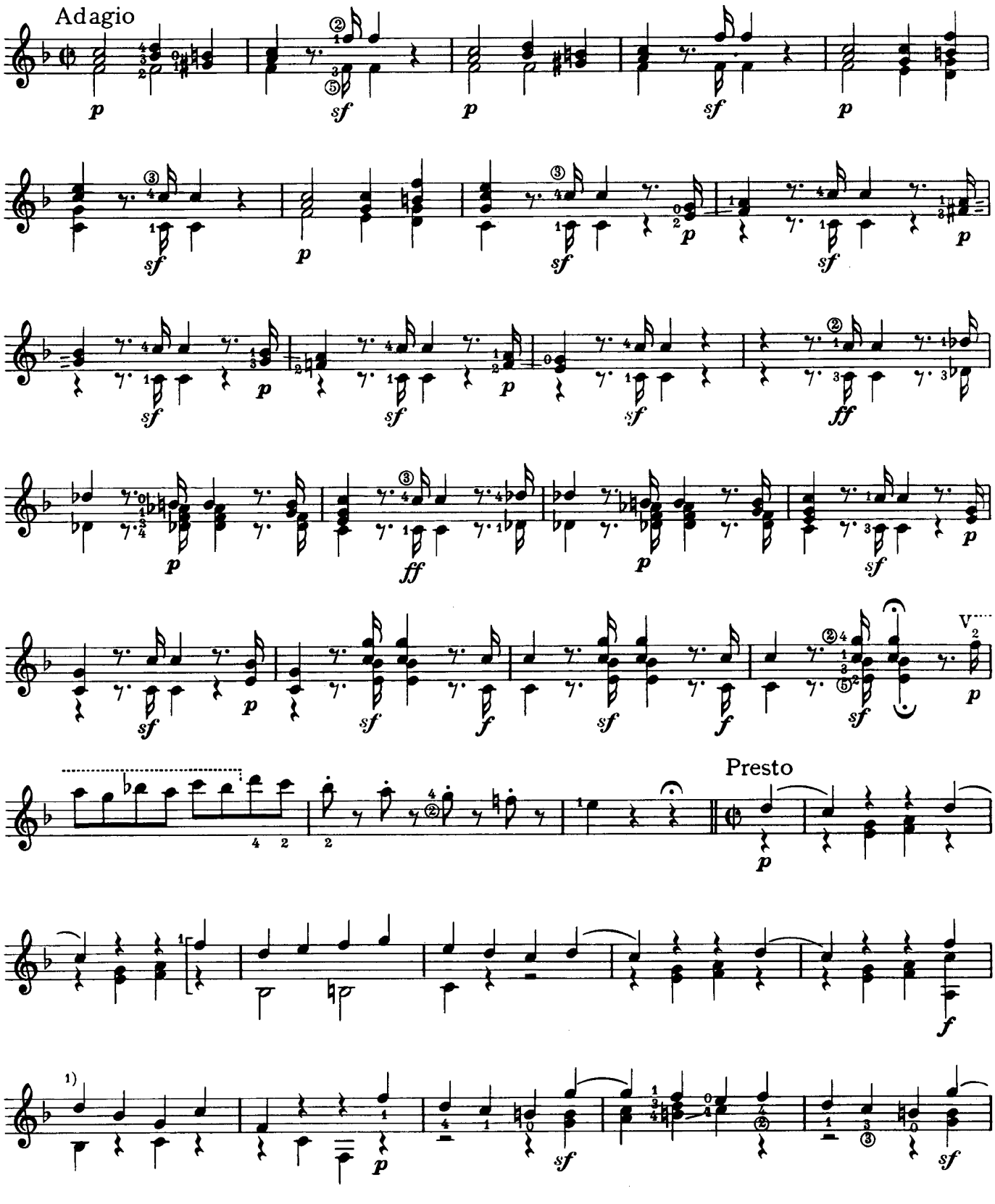

ad lib.
ritard.
a tempo
auch/also:

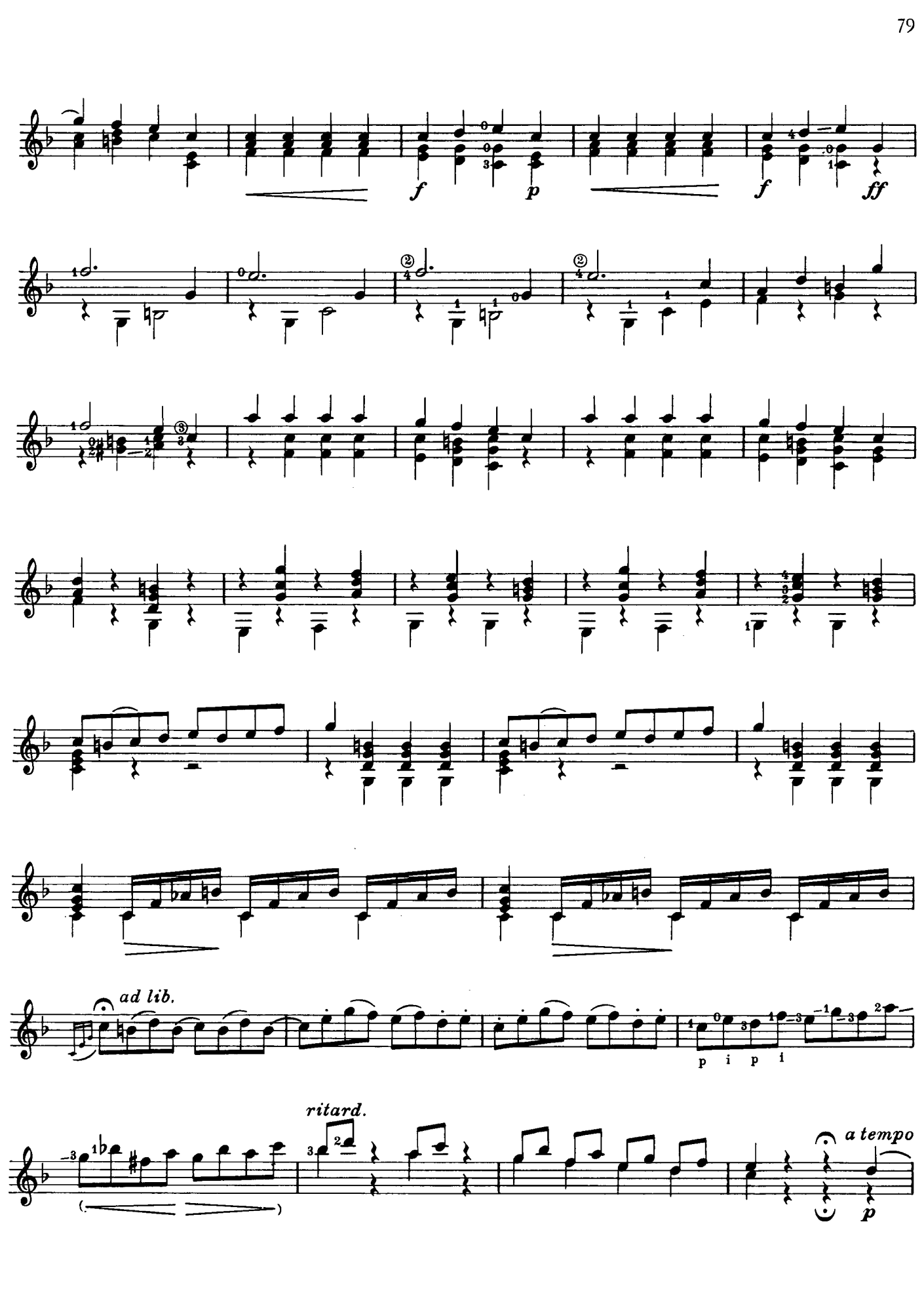
Andante sostenuto

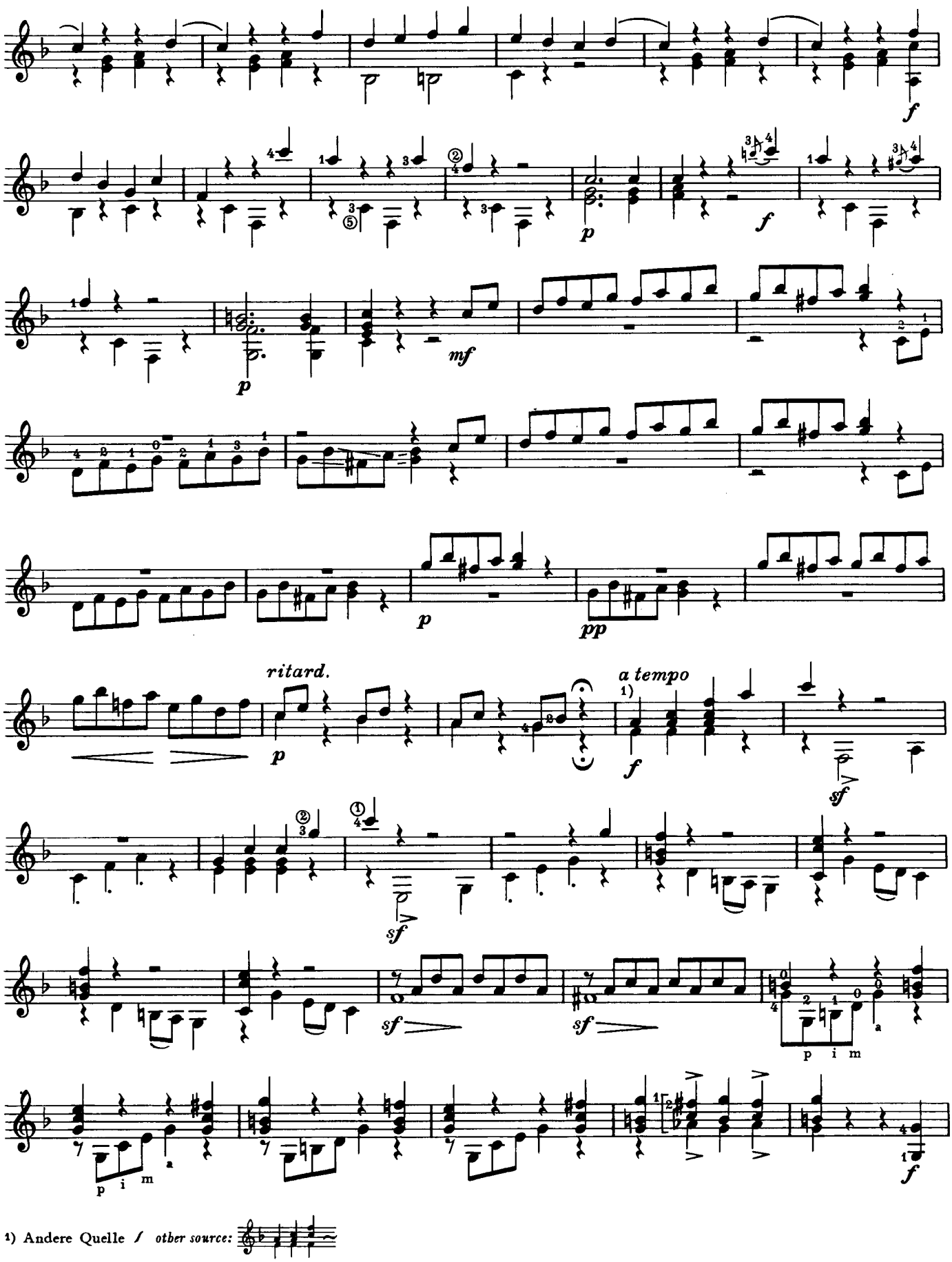


Finale

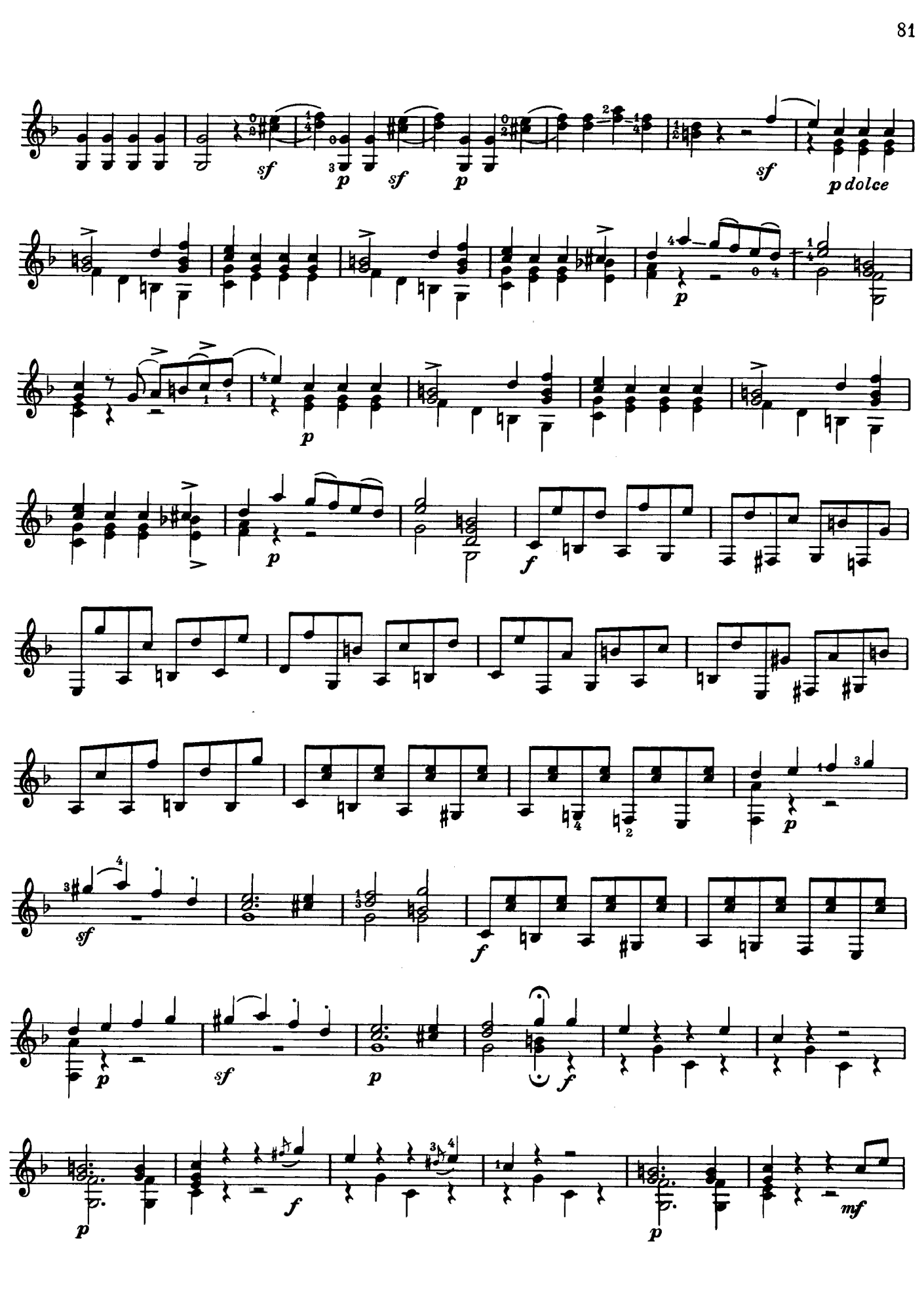
Adagio




f
p
f
ff
ad lib.
p i p i
ritard.
a tempo
p



1) Andere Quelle / *other source:*


sf
p
sf
p
sf
p dolce
p
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f
p
sf
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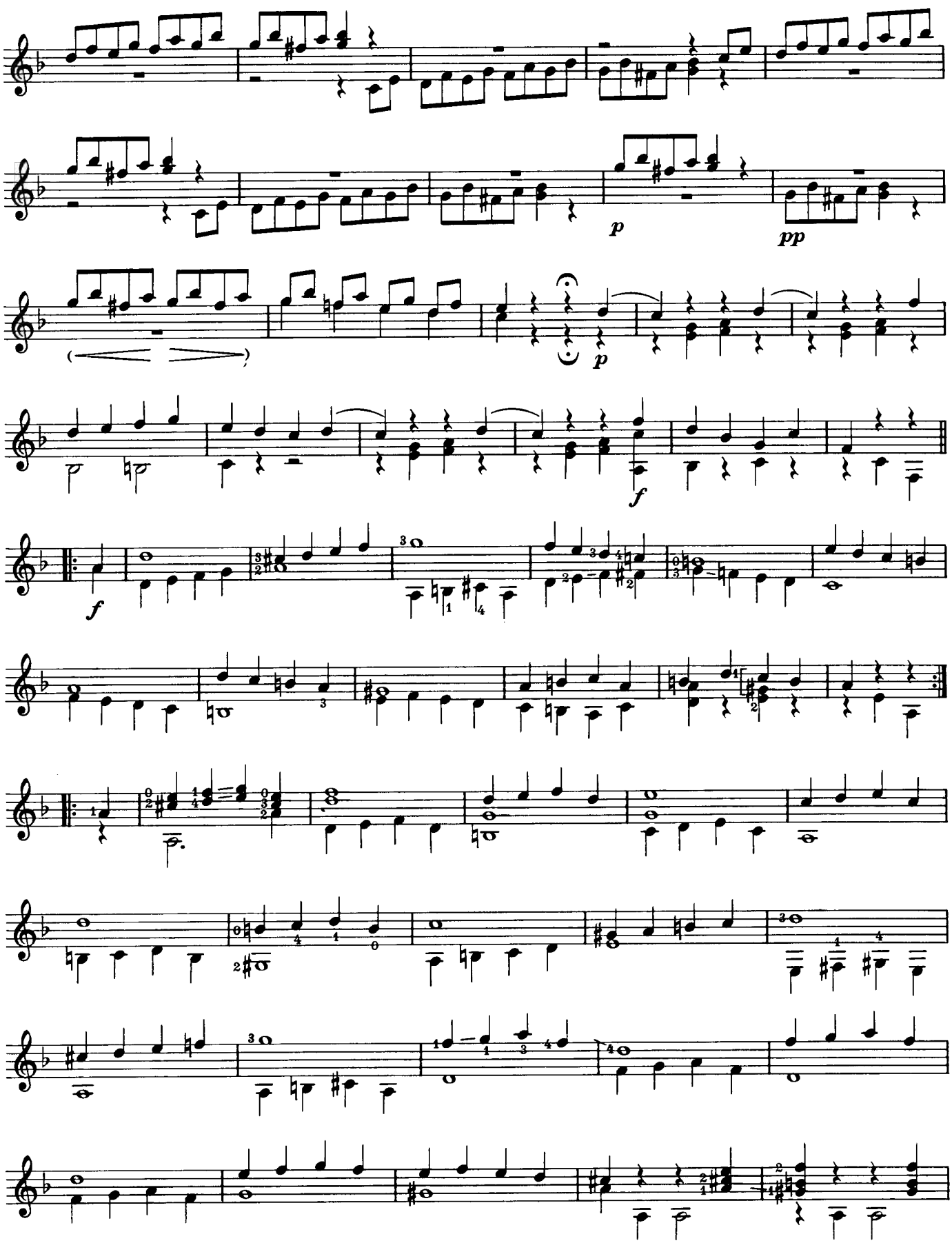
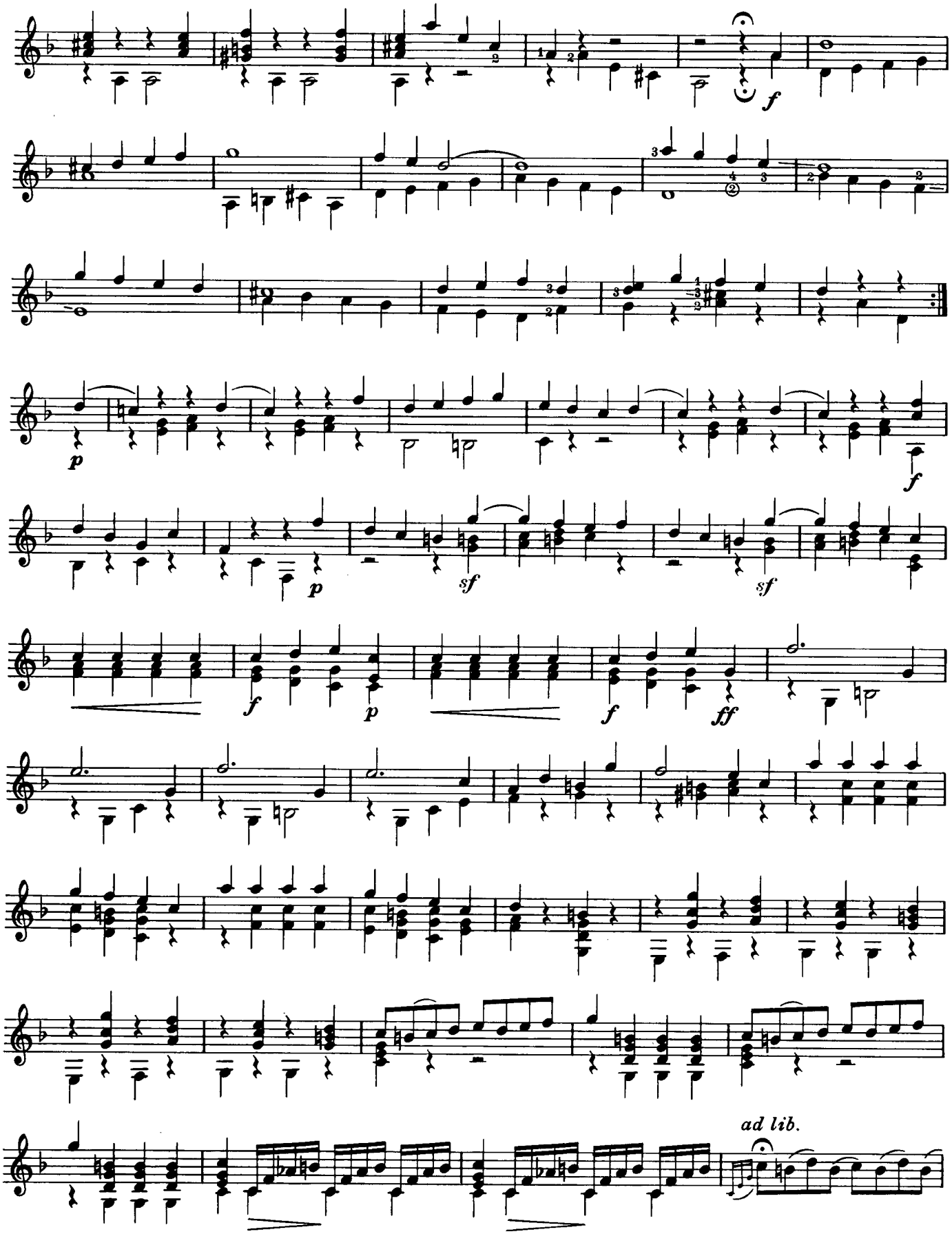
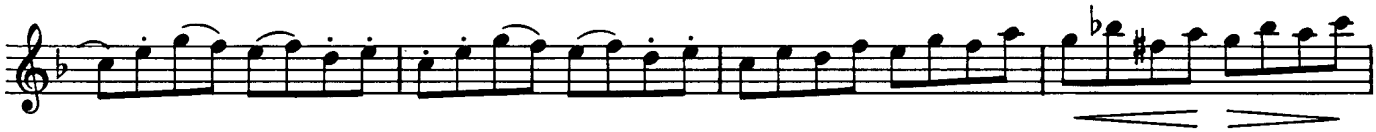
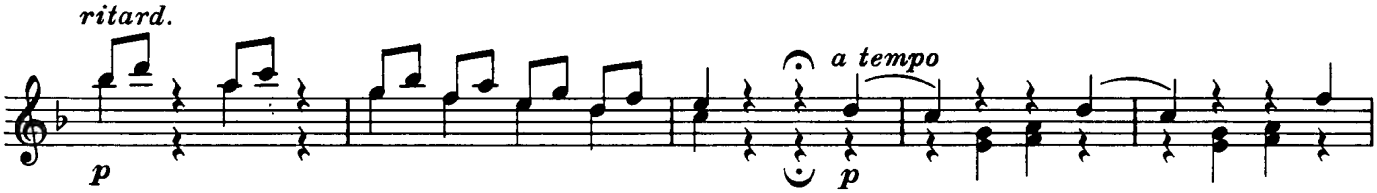
p
f
mf

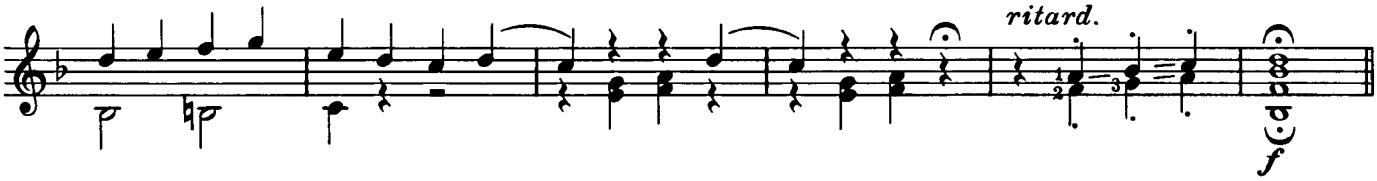

p
pp
p
f
f


f
p
f
p
sf
sf
f
p
f
ff
ad lib.

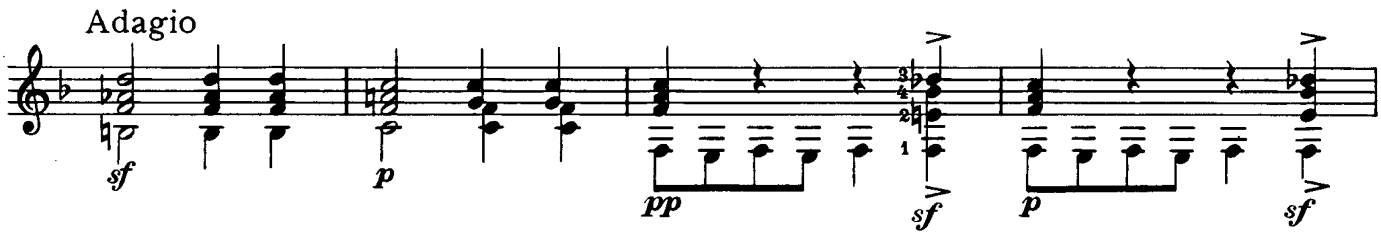


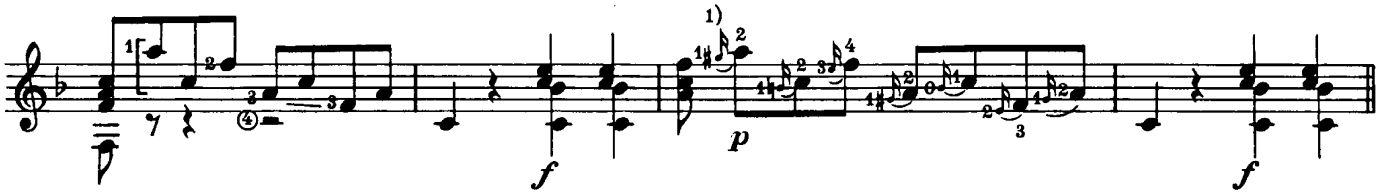
ritard.



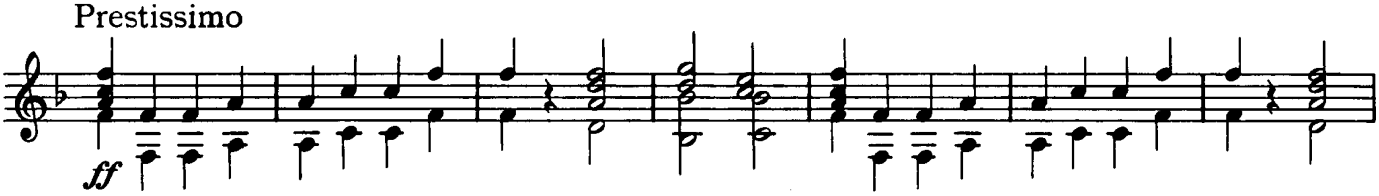


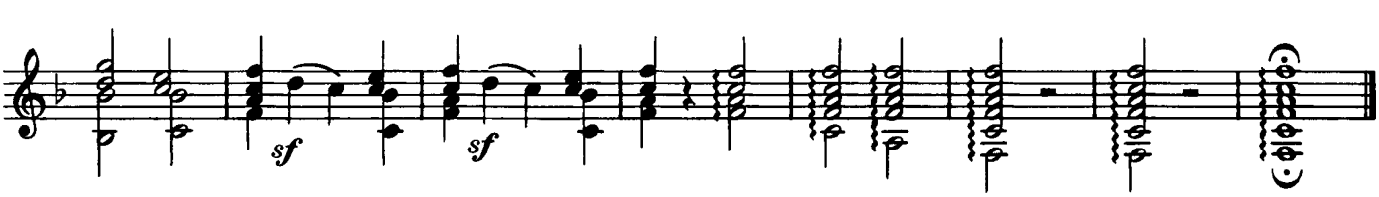
Adagio

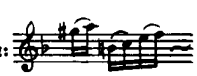




Prestissimo



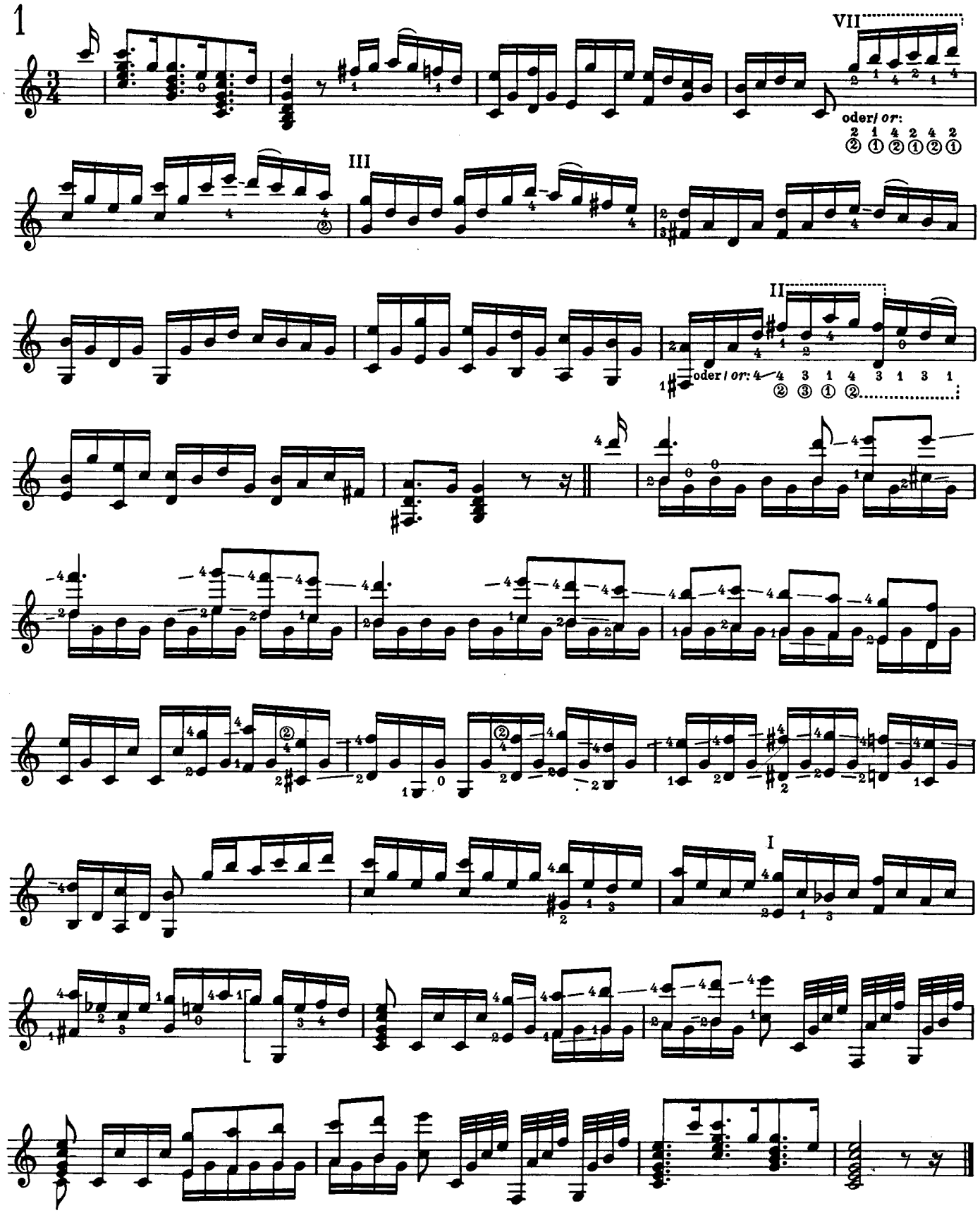


1) Ausführung / *execution:* 

Sieben Minuetti

(Seven Minuets)

Nicolò Paganini



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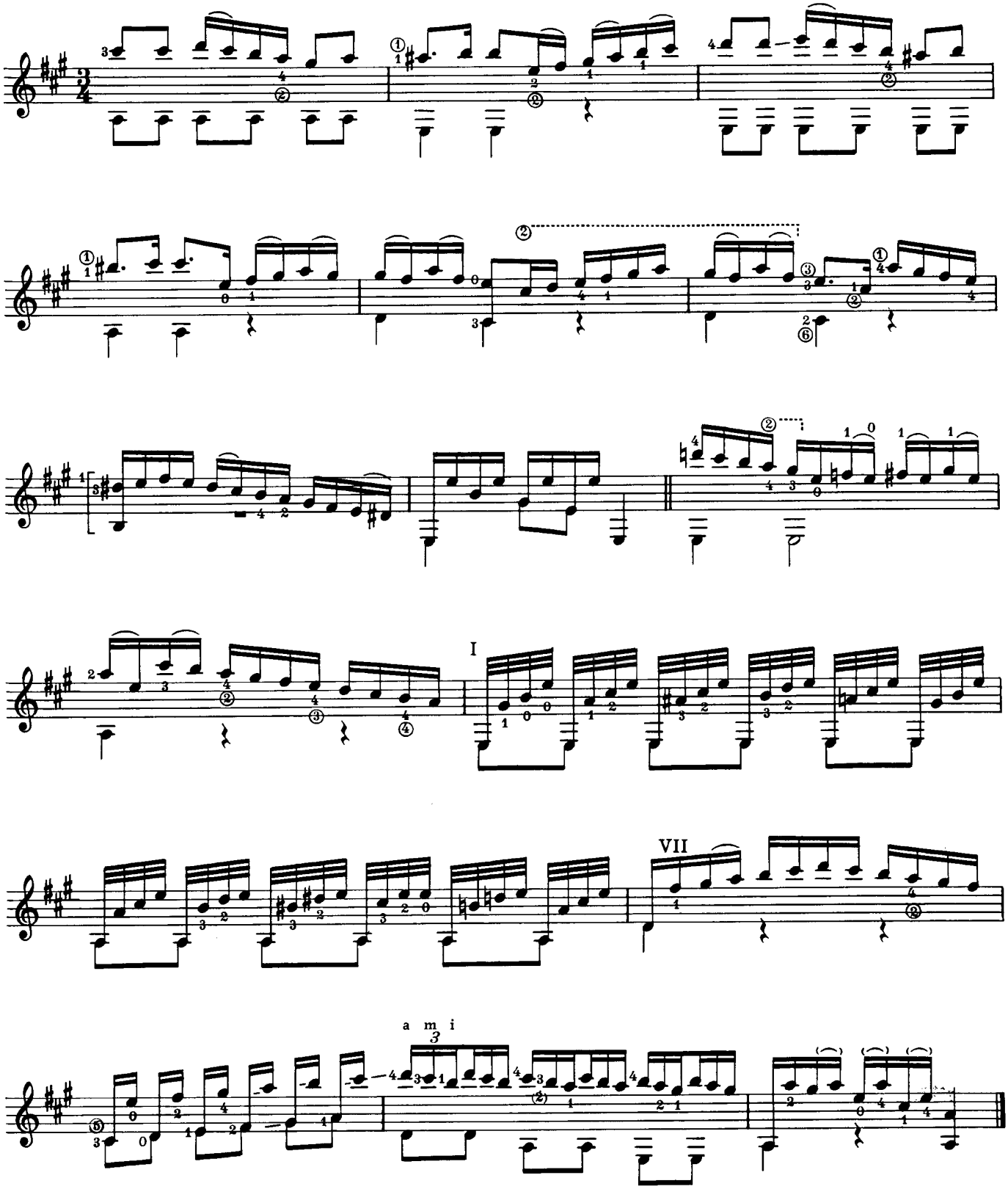

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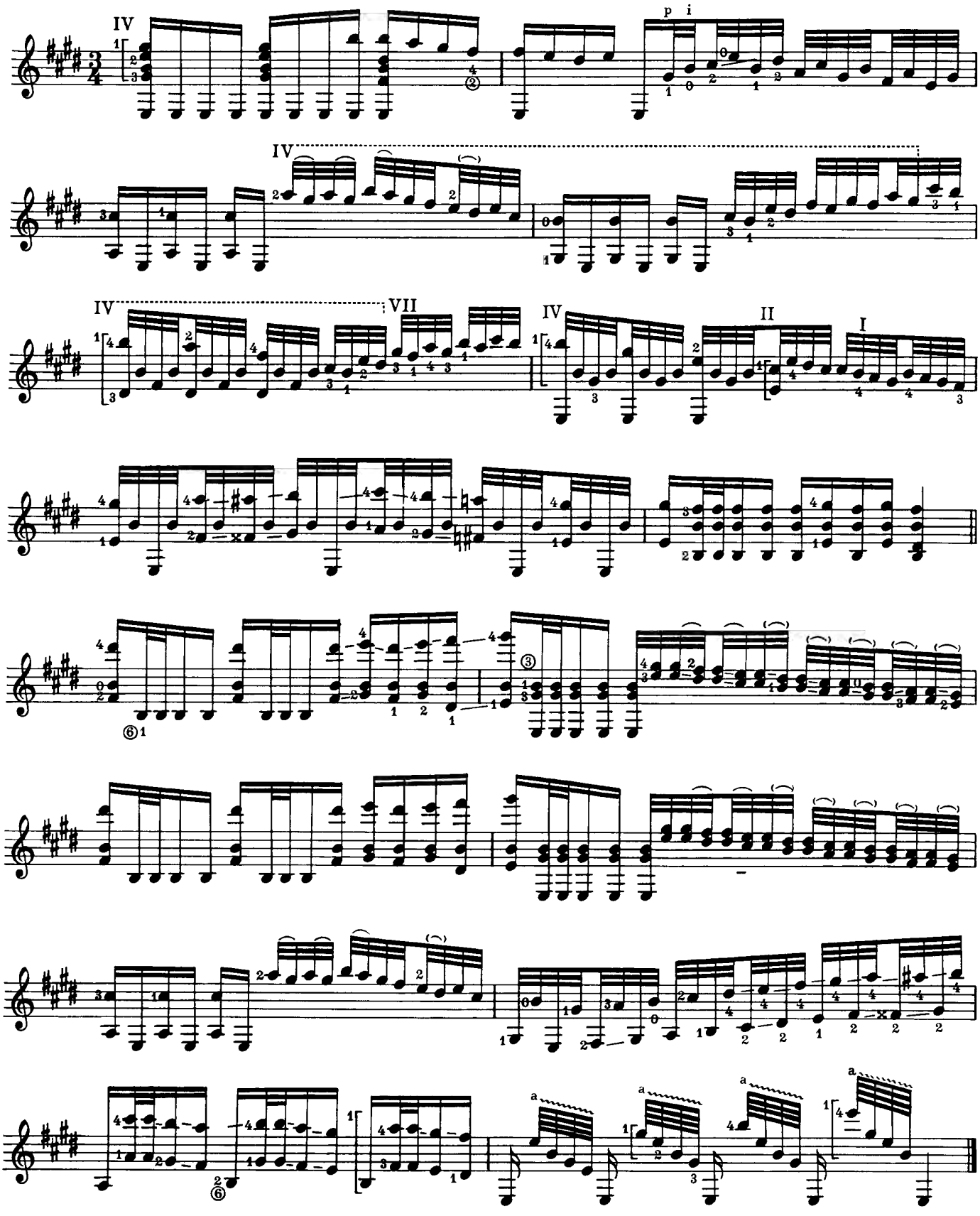

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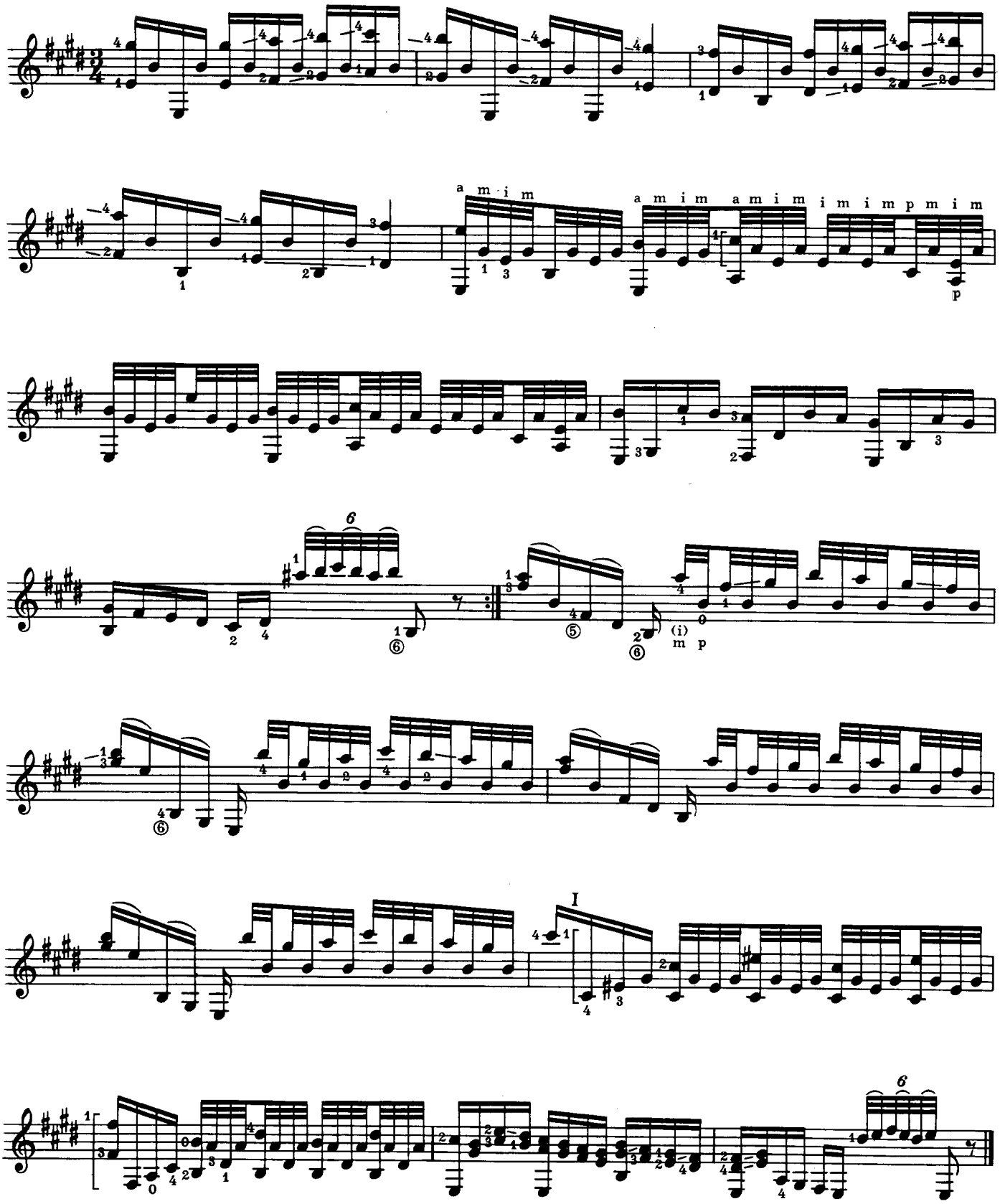
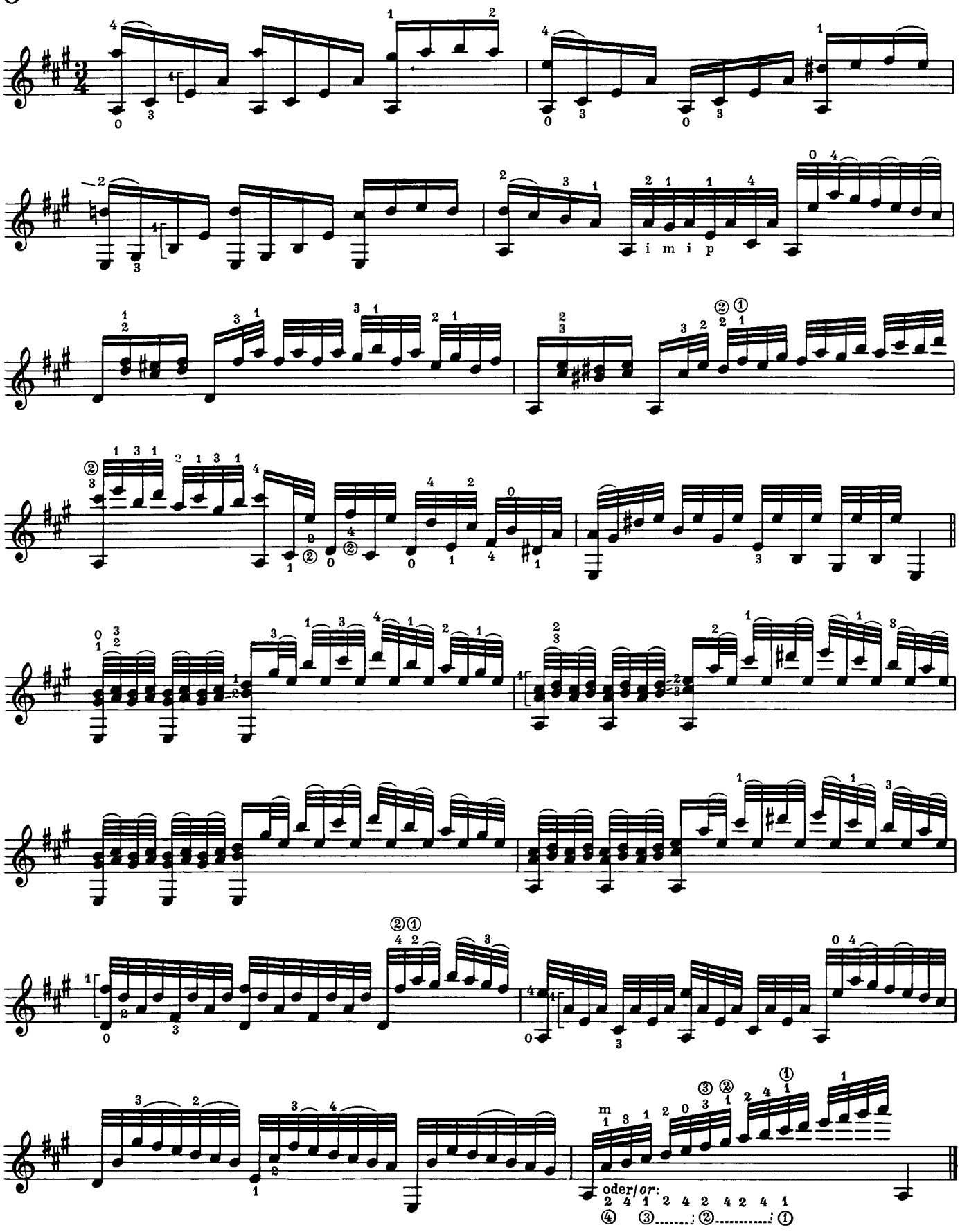
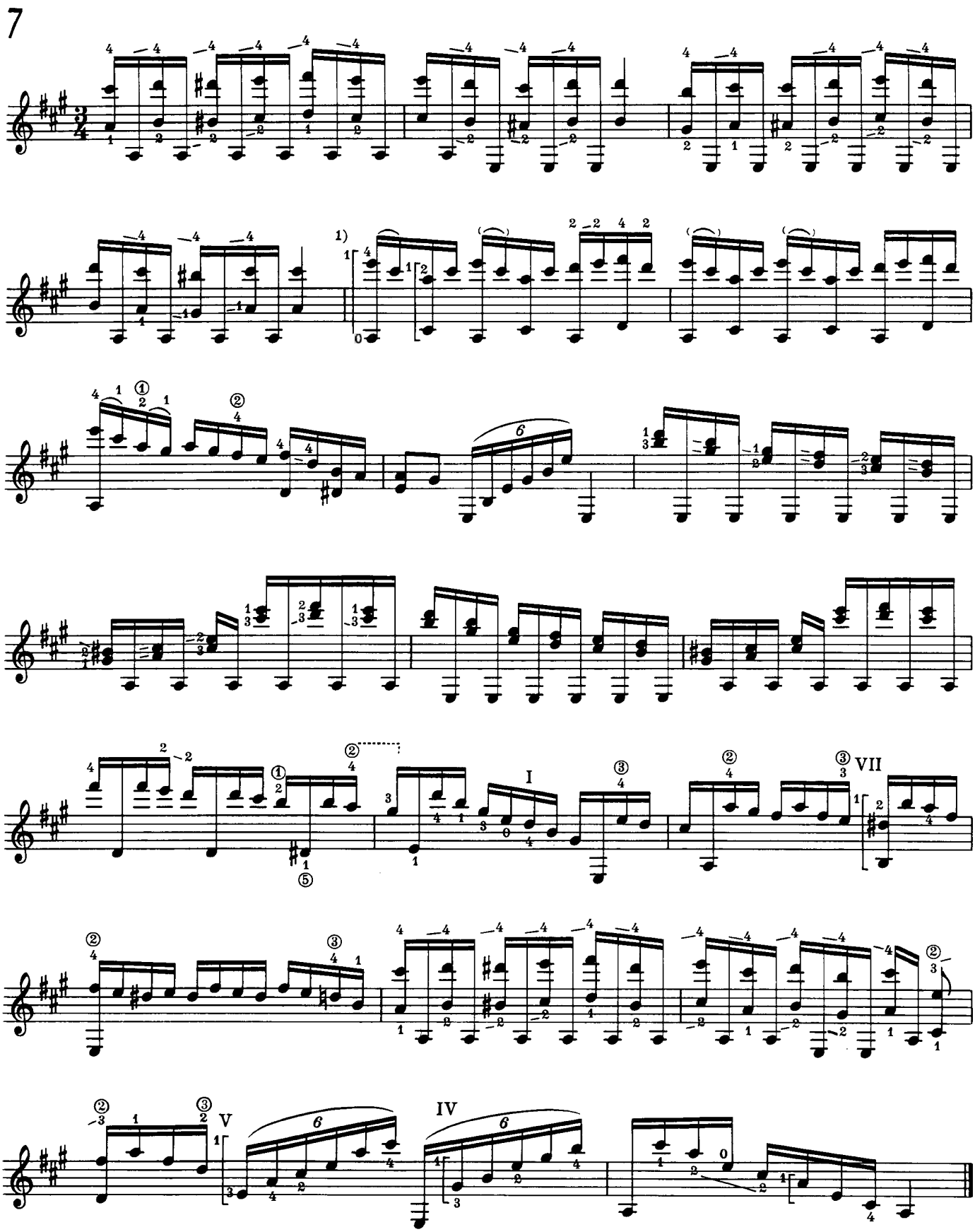


5

6

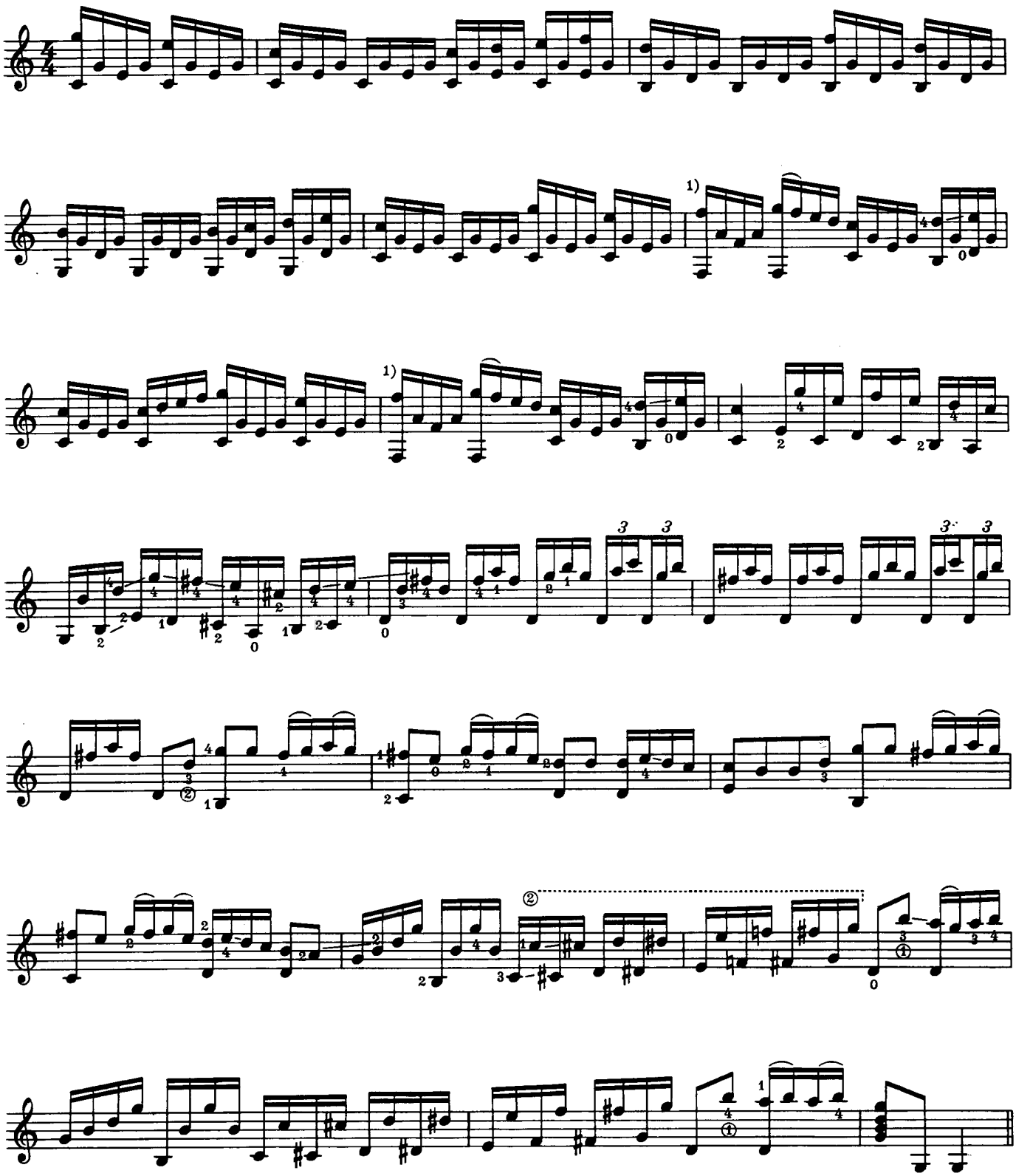




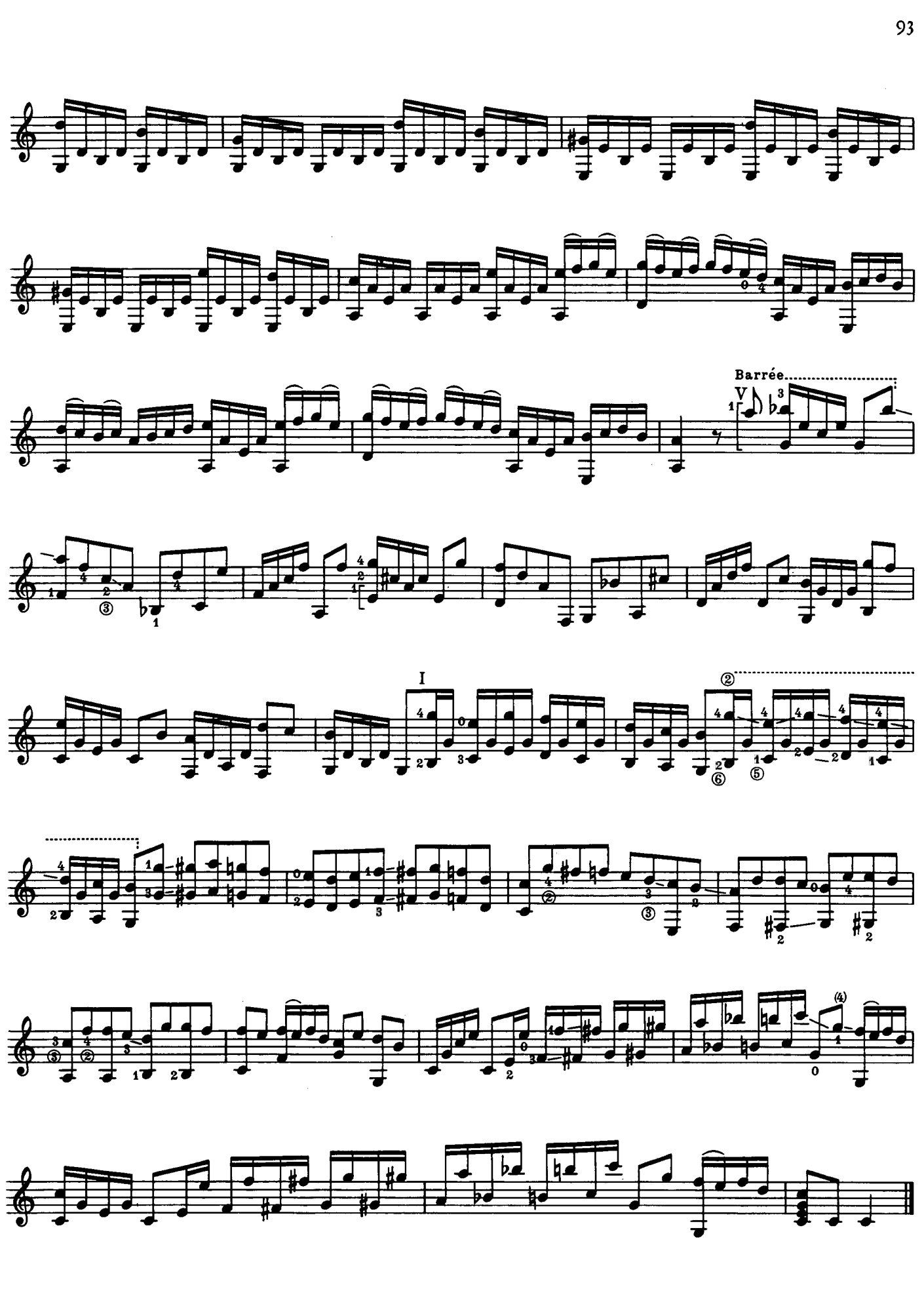
1) Barrée „lüften" / *"lift" the barrée*

Sonata

Nicolò Paganini



1) original


Barrée
V
I

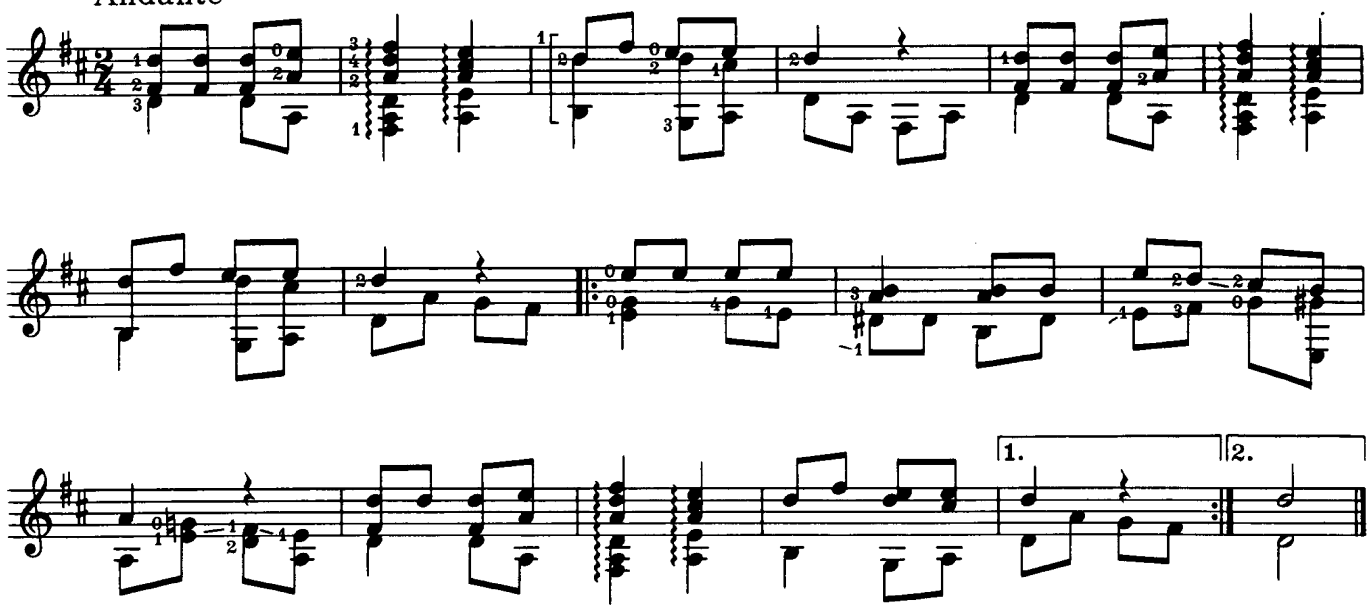
Variationen über ein französisches Lied

(Variations about a French Air)

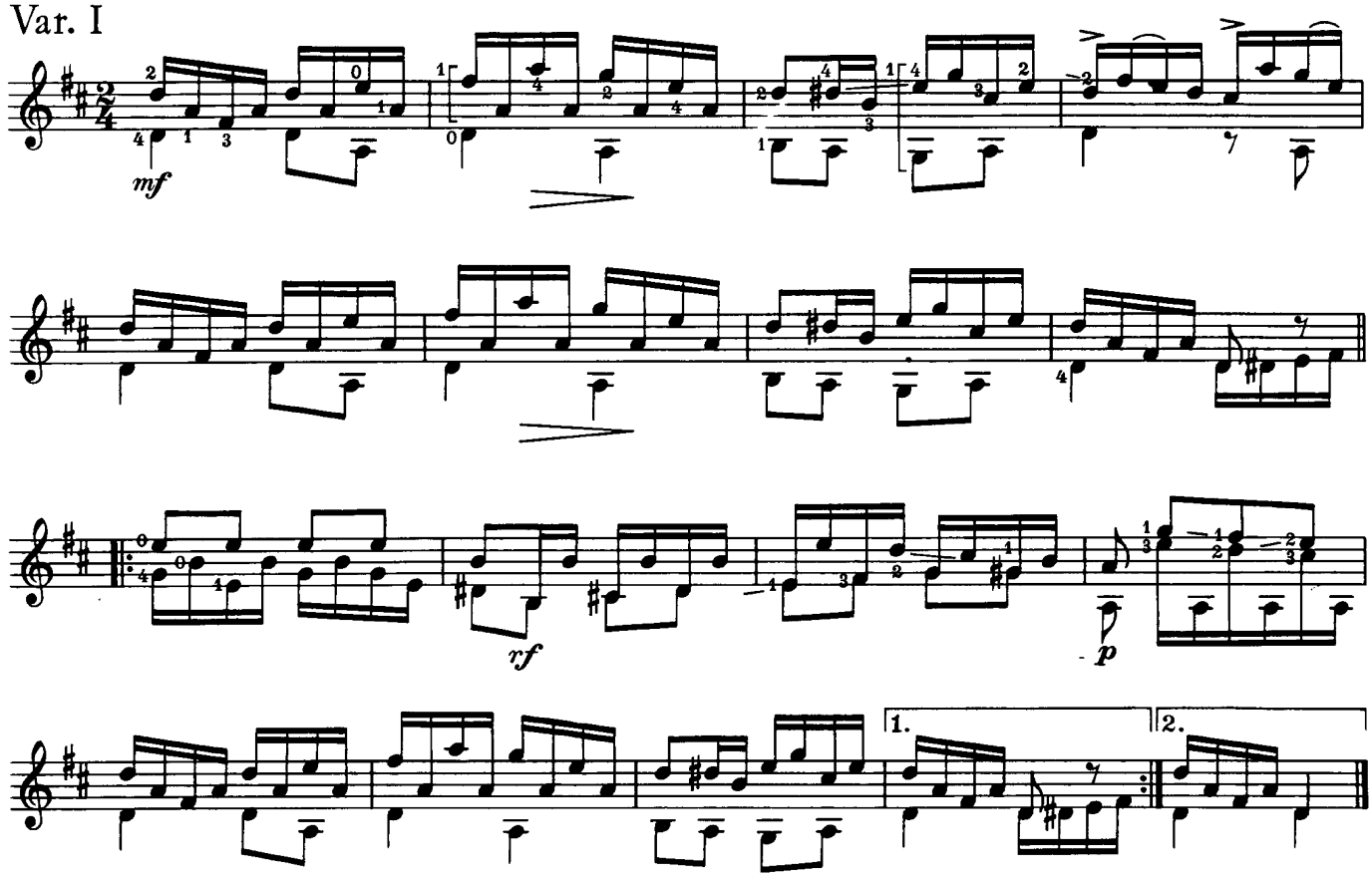
Matteo Carcassi
op. 7

Thema

Andante



Var. I



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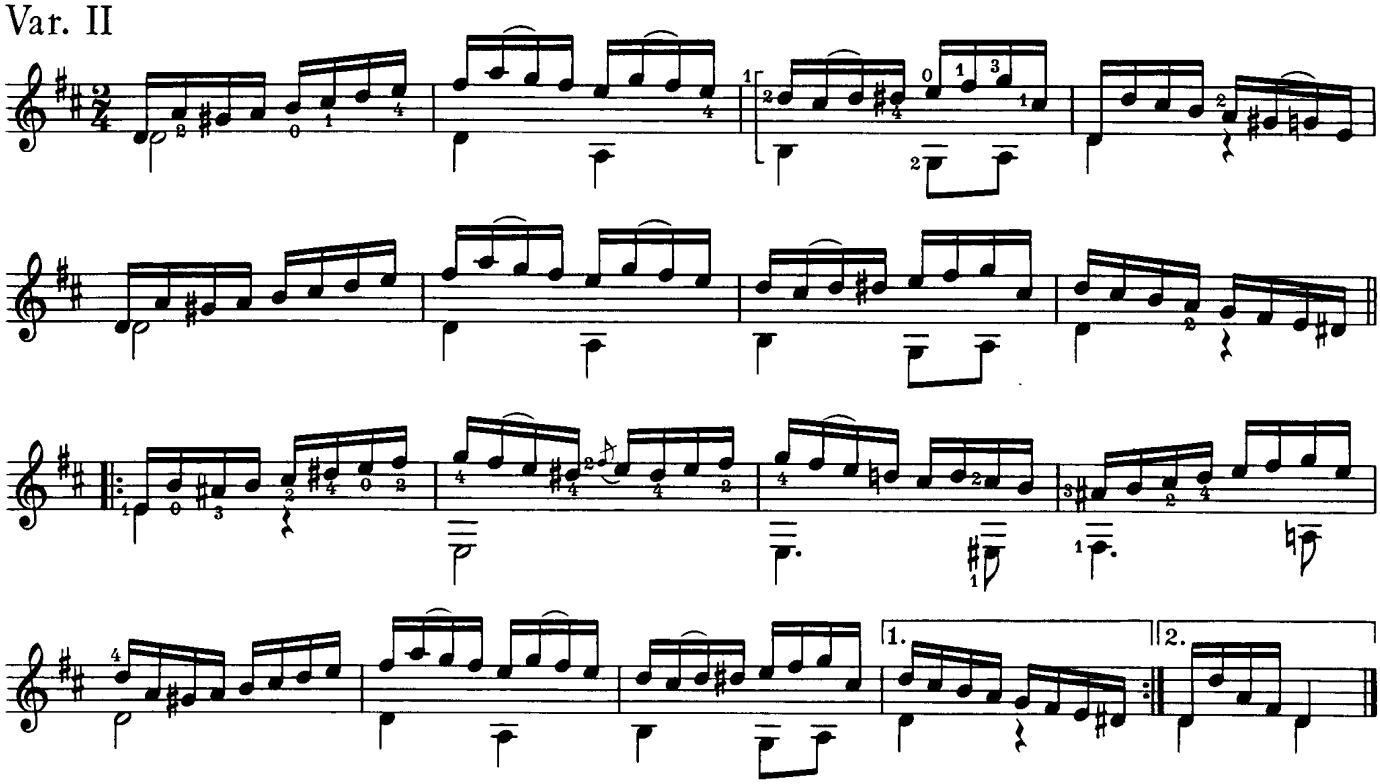
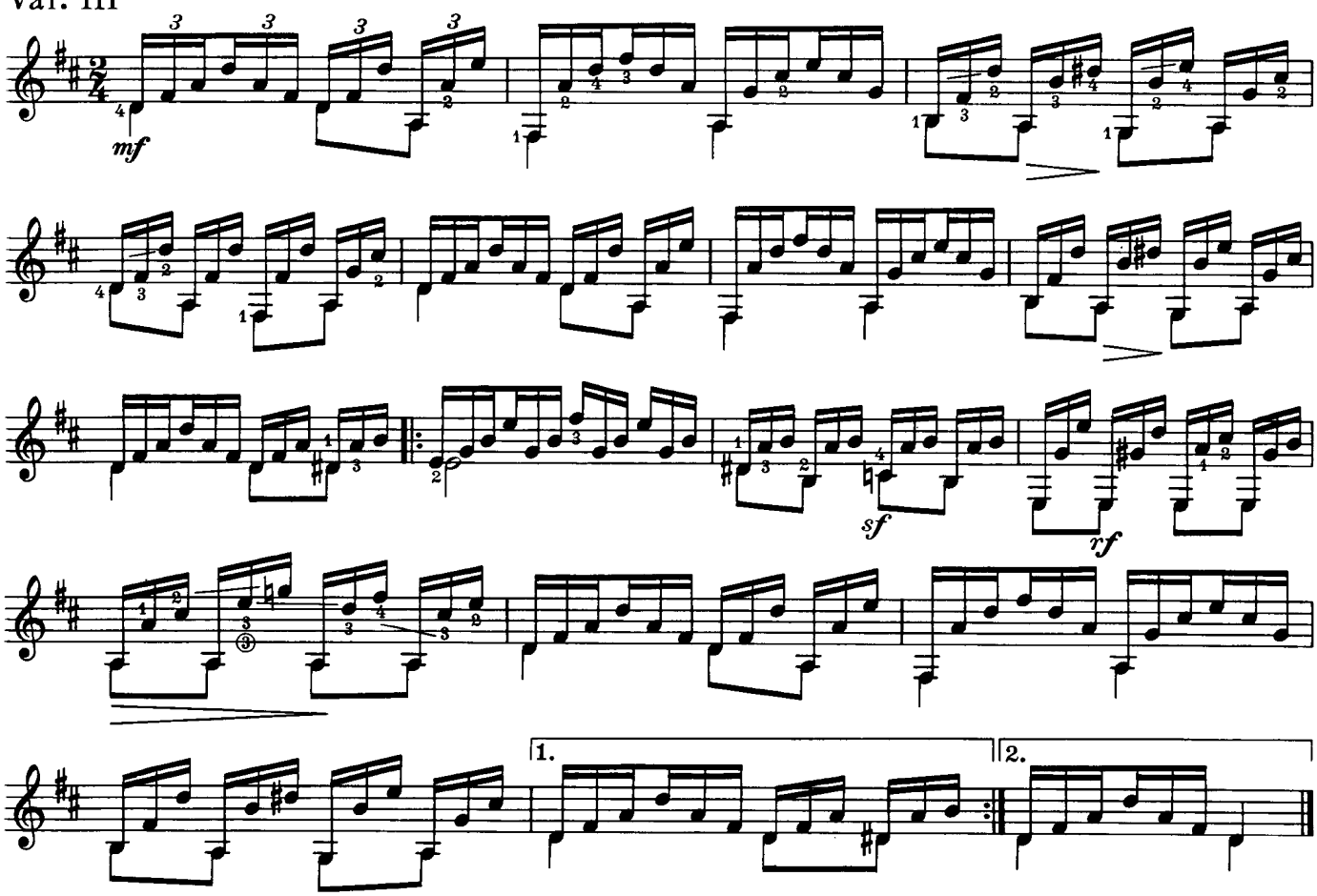
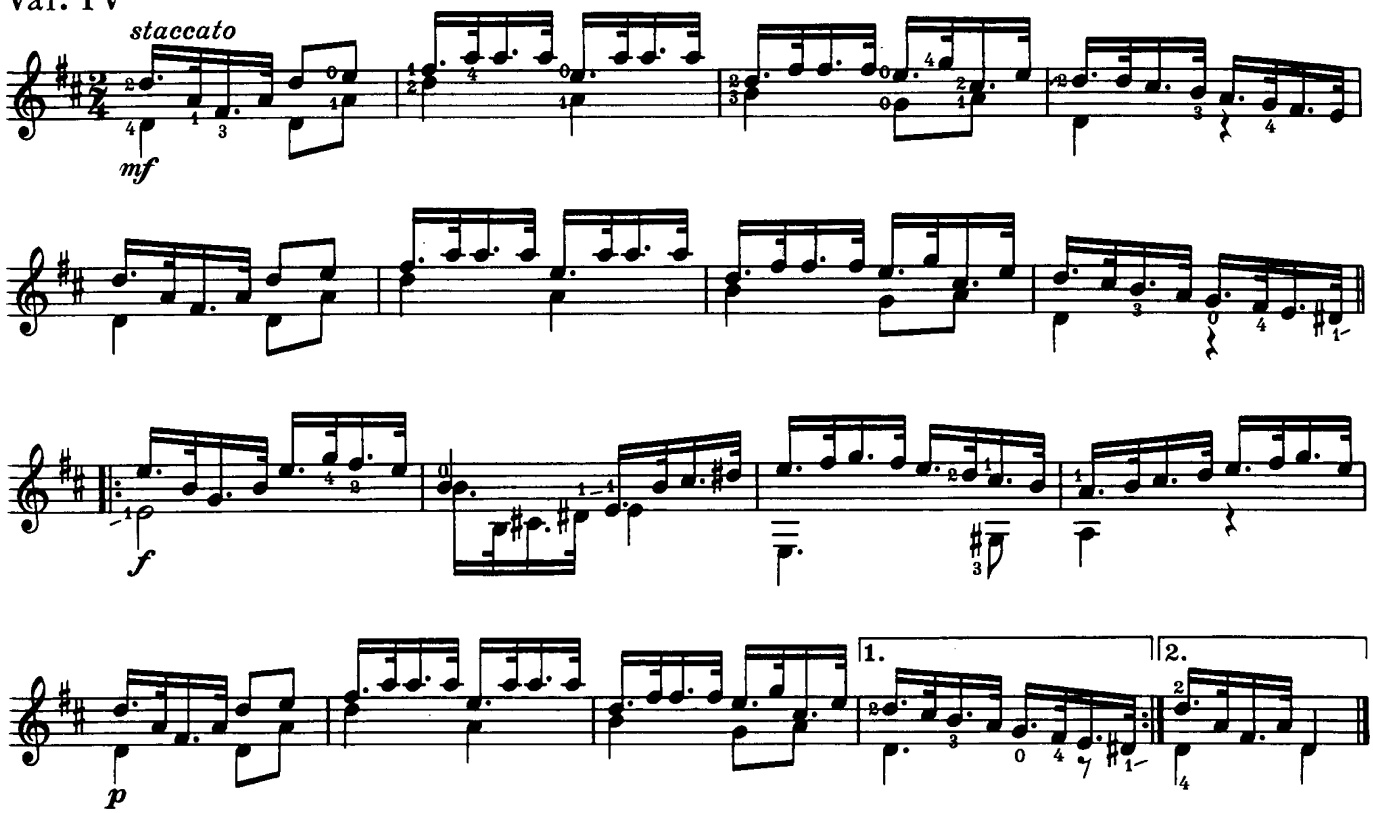


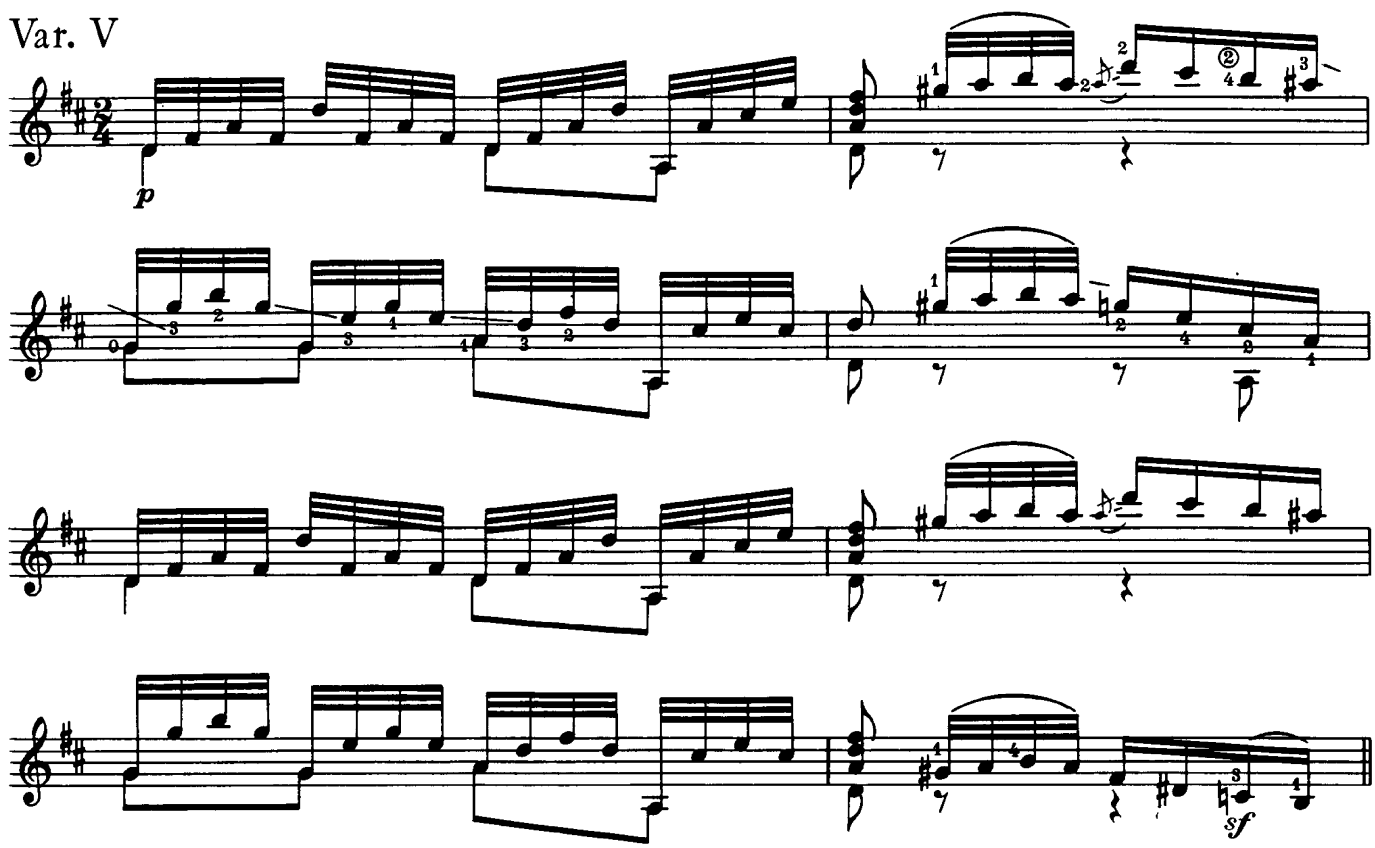
Var. III

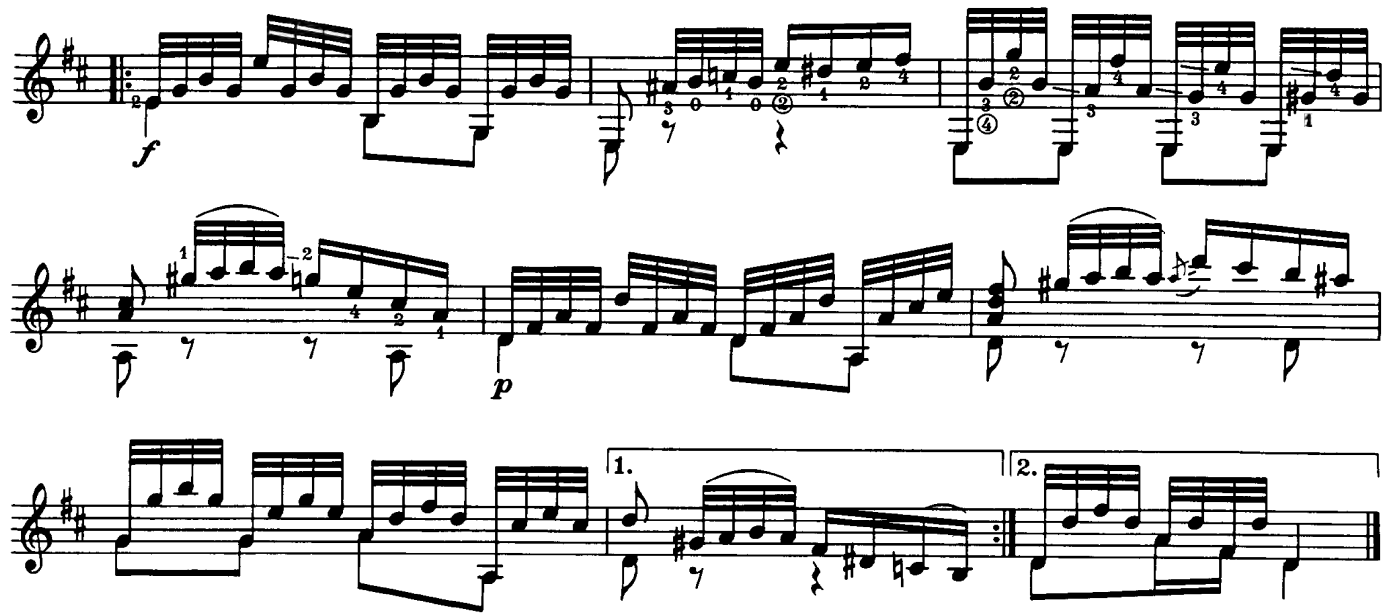


Var. IV

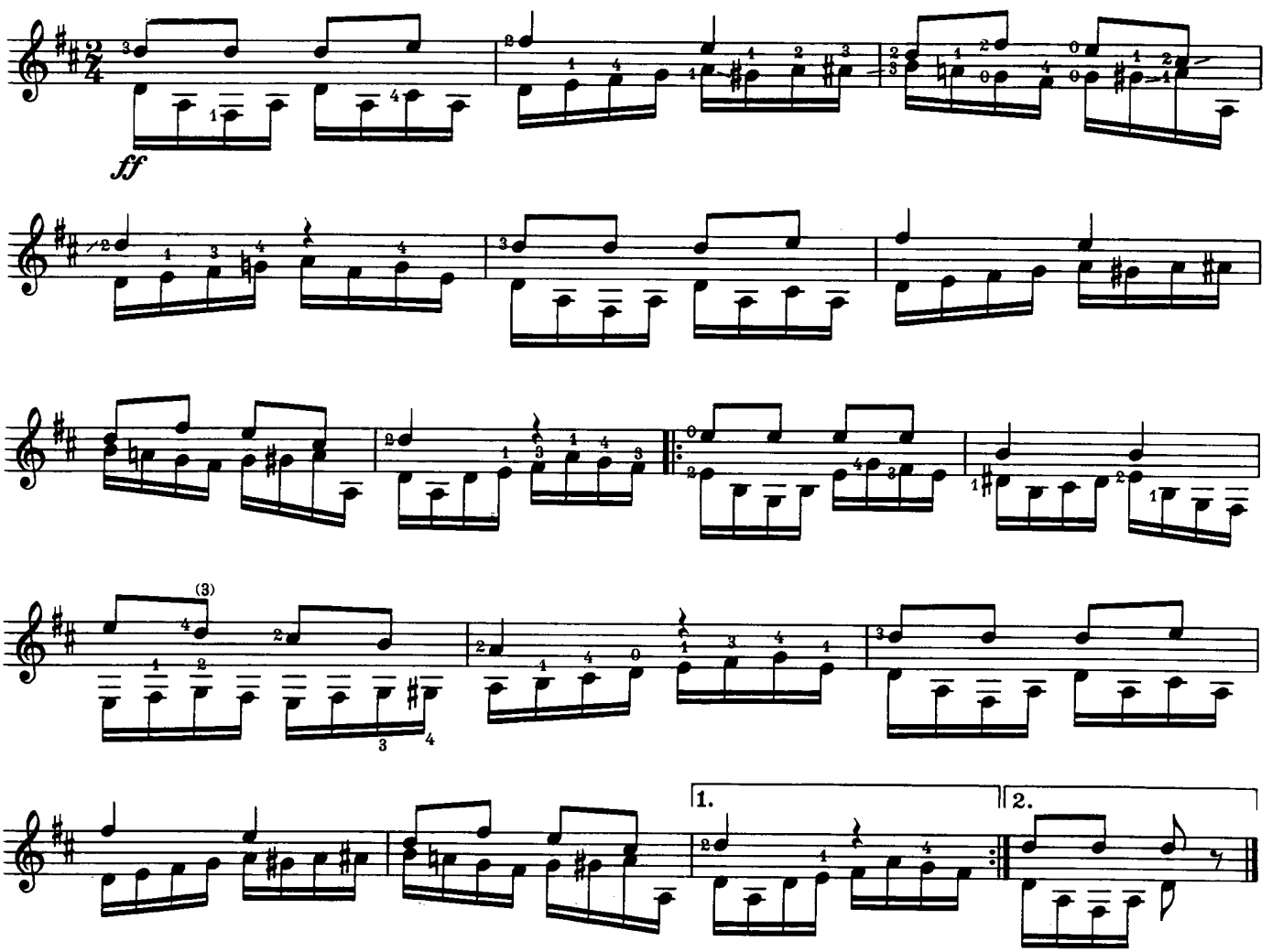


Var. V



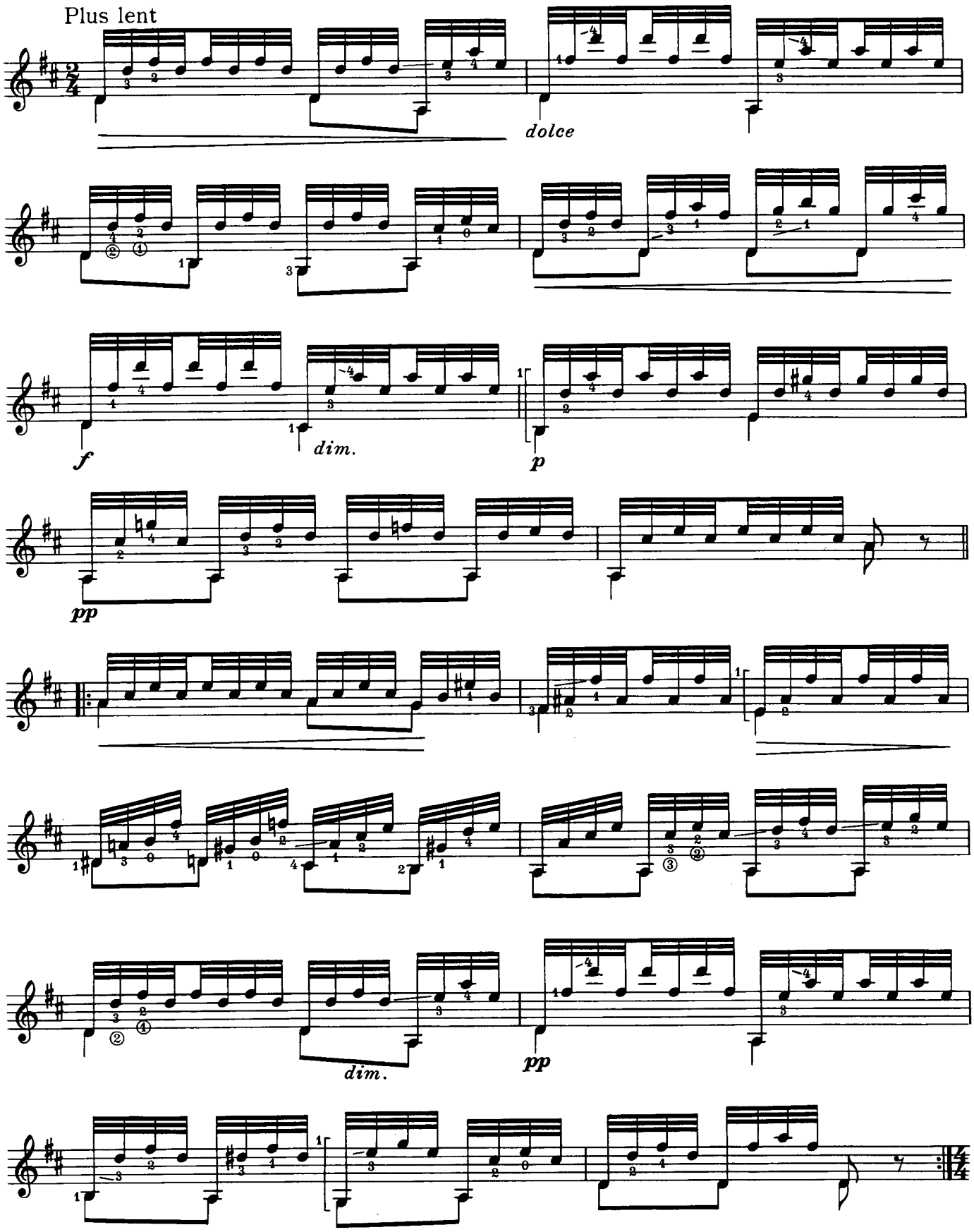


Var. VI

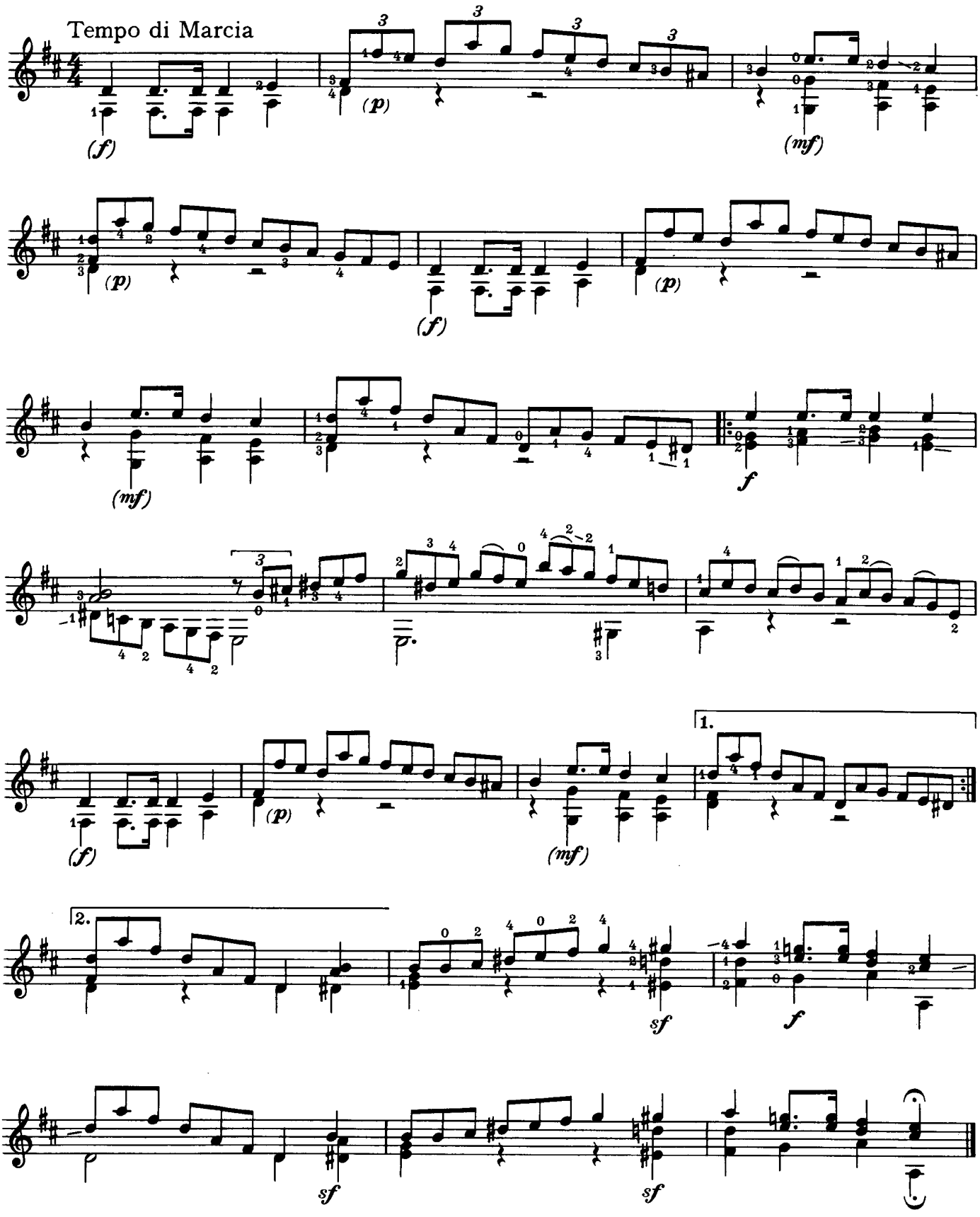


Var. VII

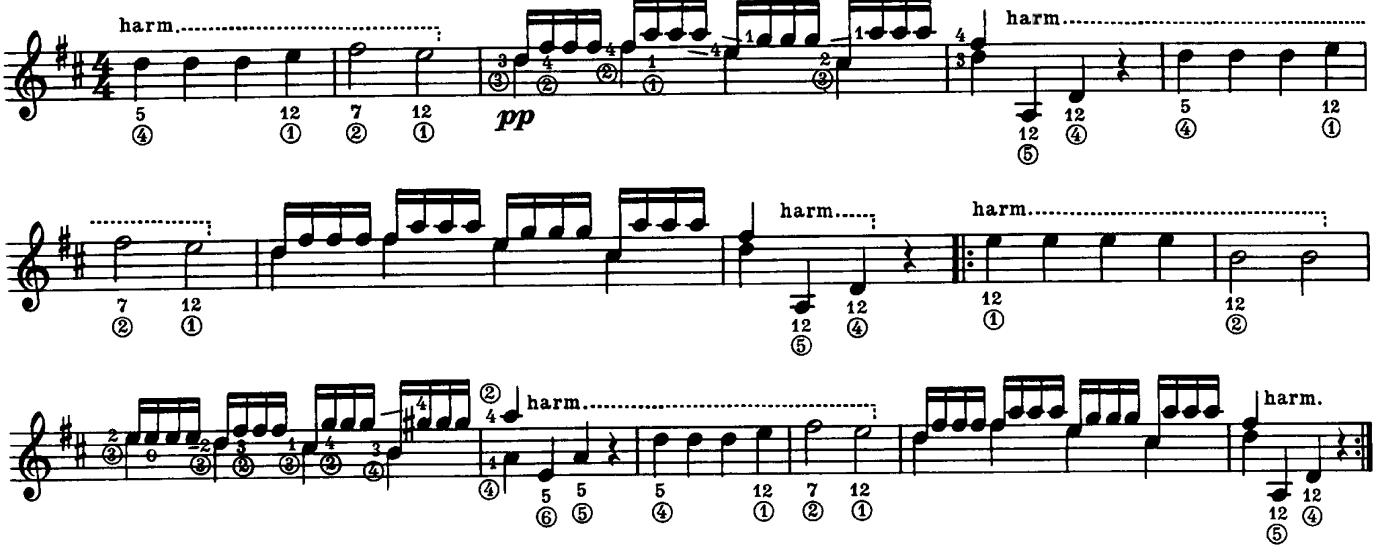
Plus lent



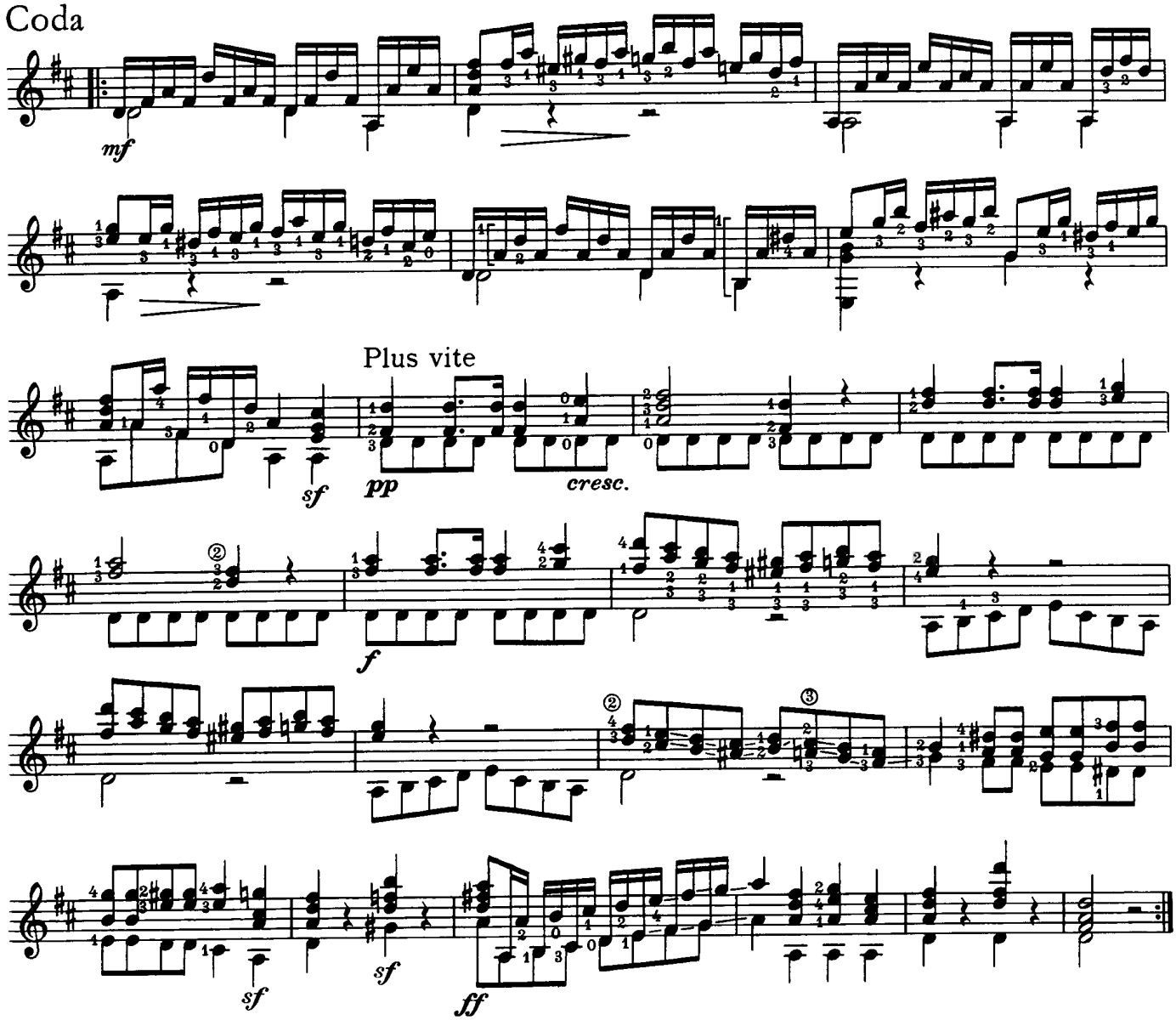
Var. VIII



Var. IX


harm.
pp
harm.
harm.
harm.
harm.
harm.

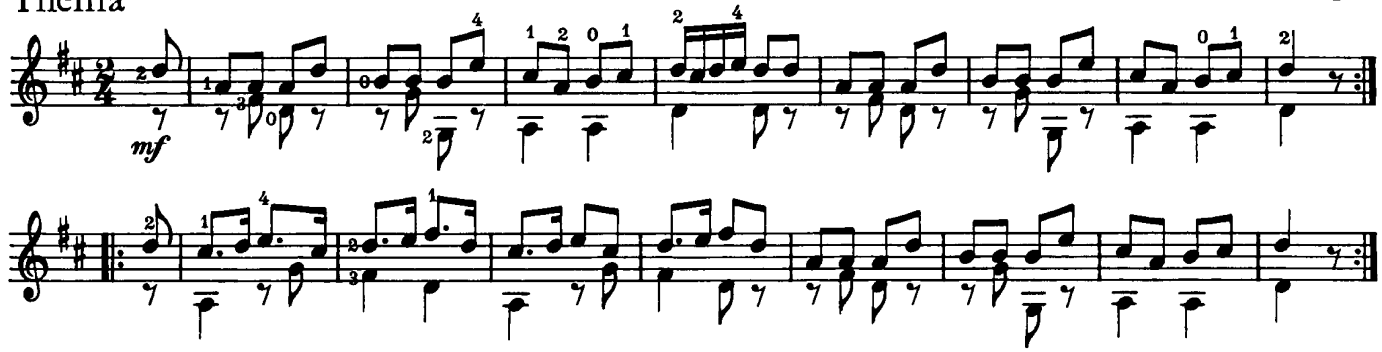
Coda


mf
Plus vite
sf
pp
cresc.
f
sf
sf
ff

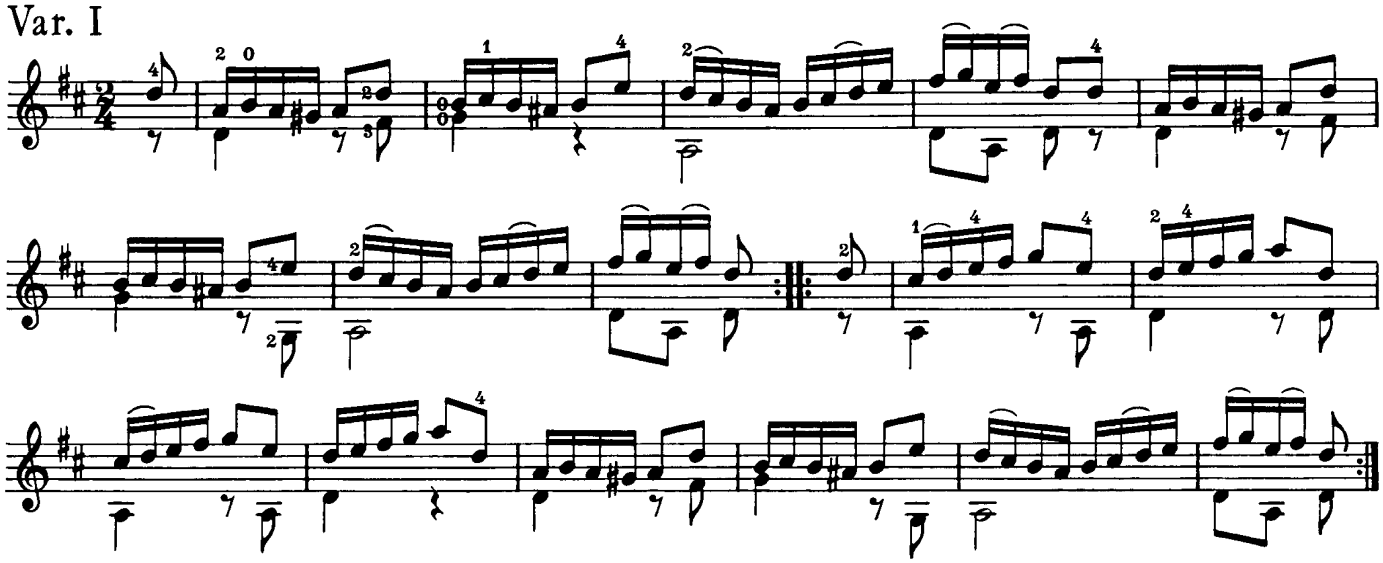
Air Varié

Matteo Carcassi
op. 8

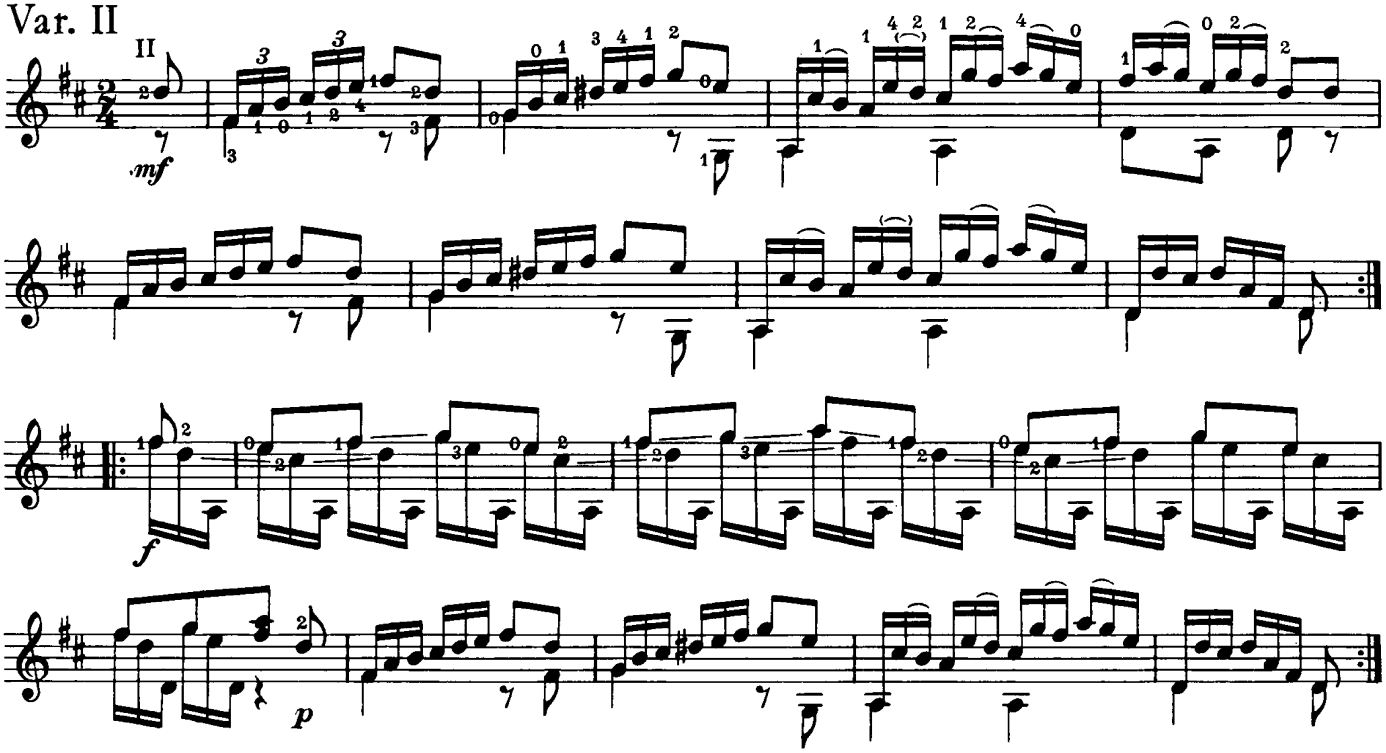
Thema



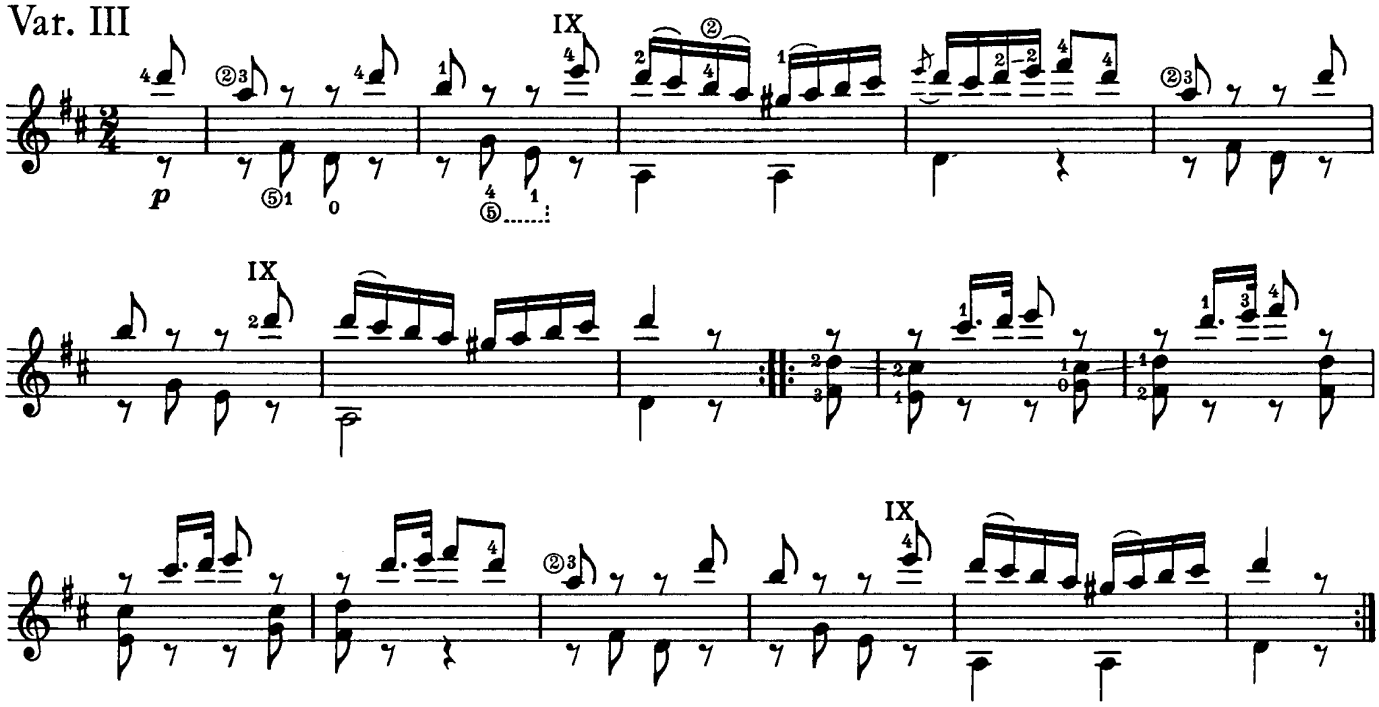
Var. I



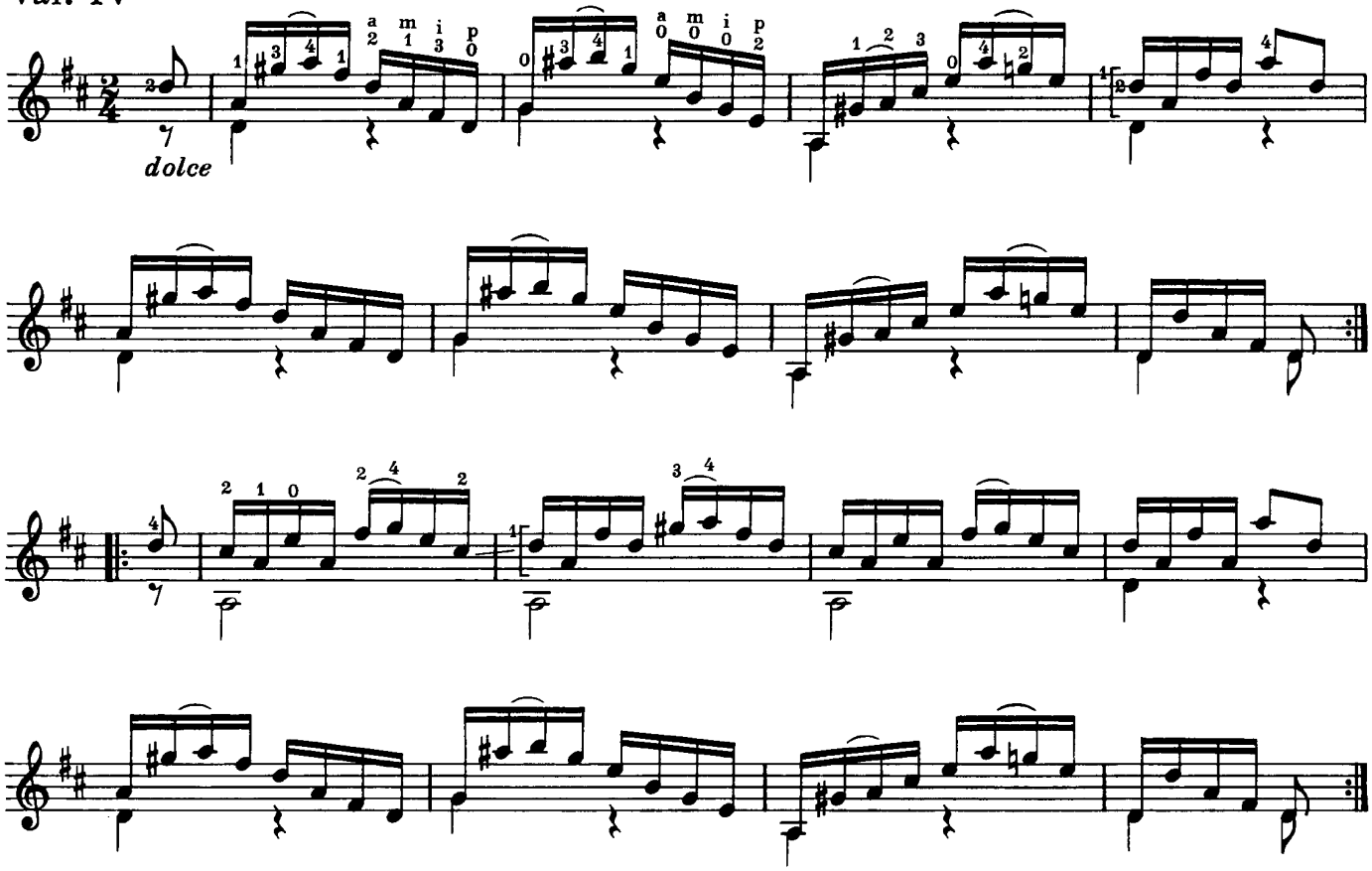
Var. II



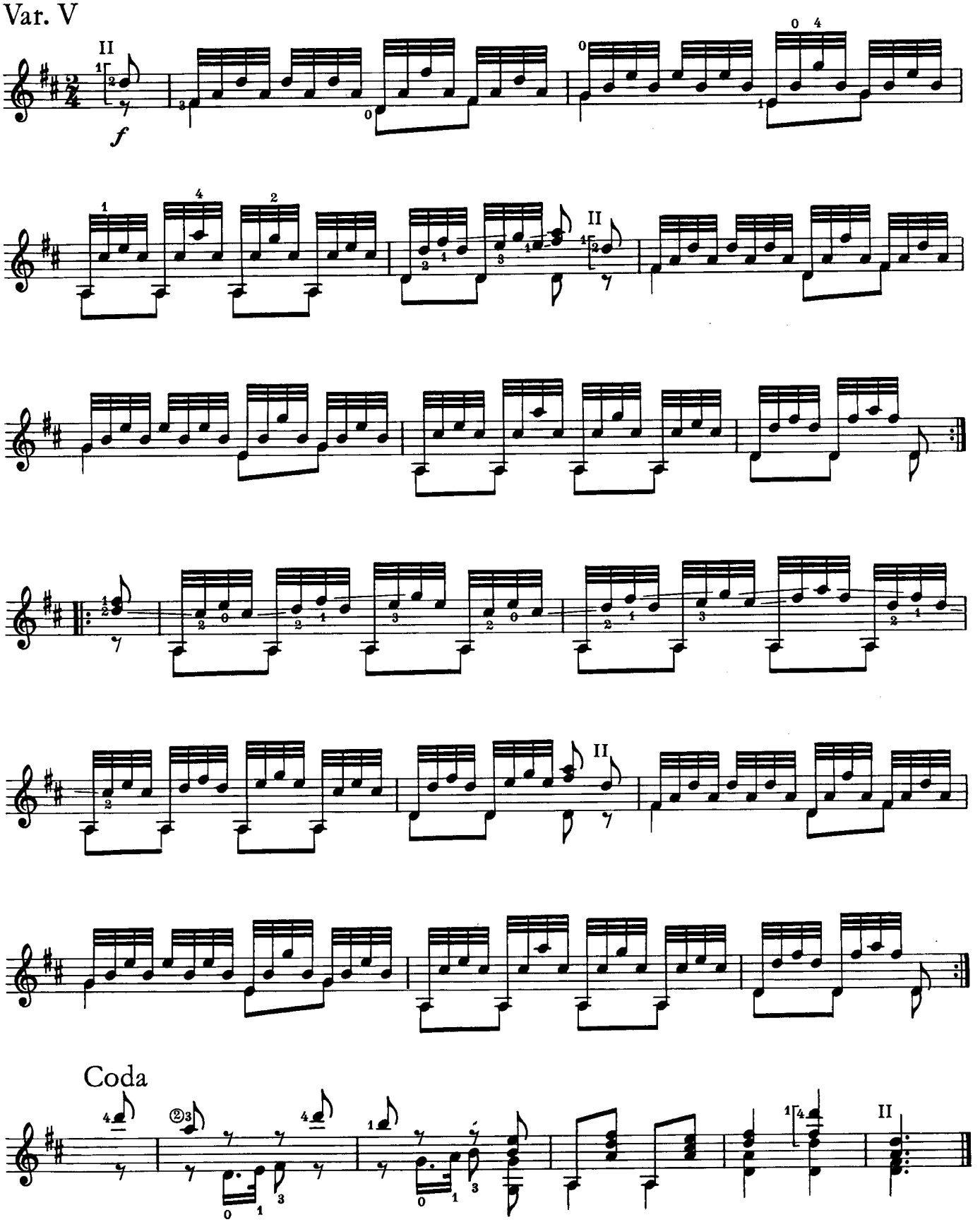
Var. III



Var. IV



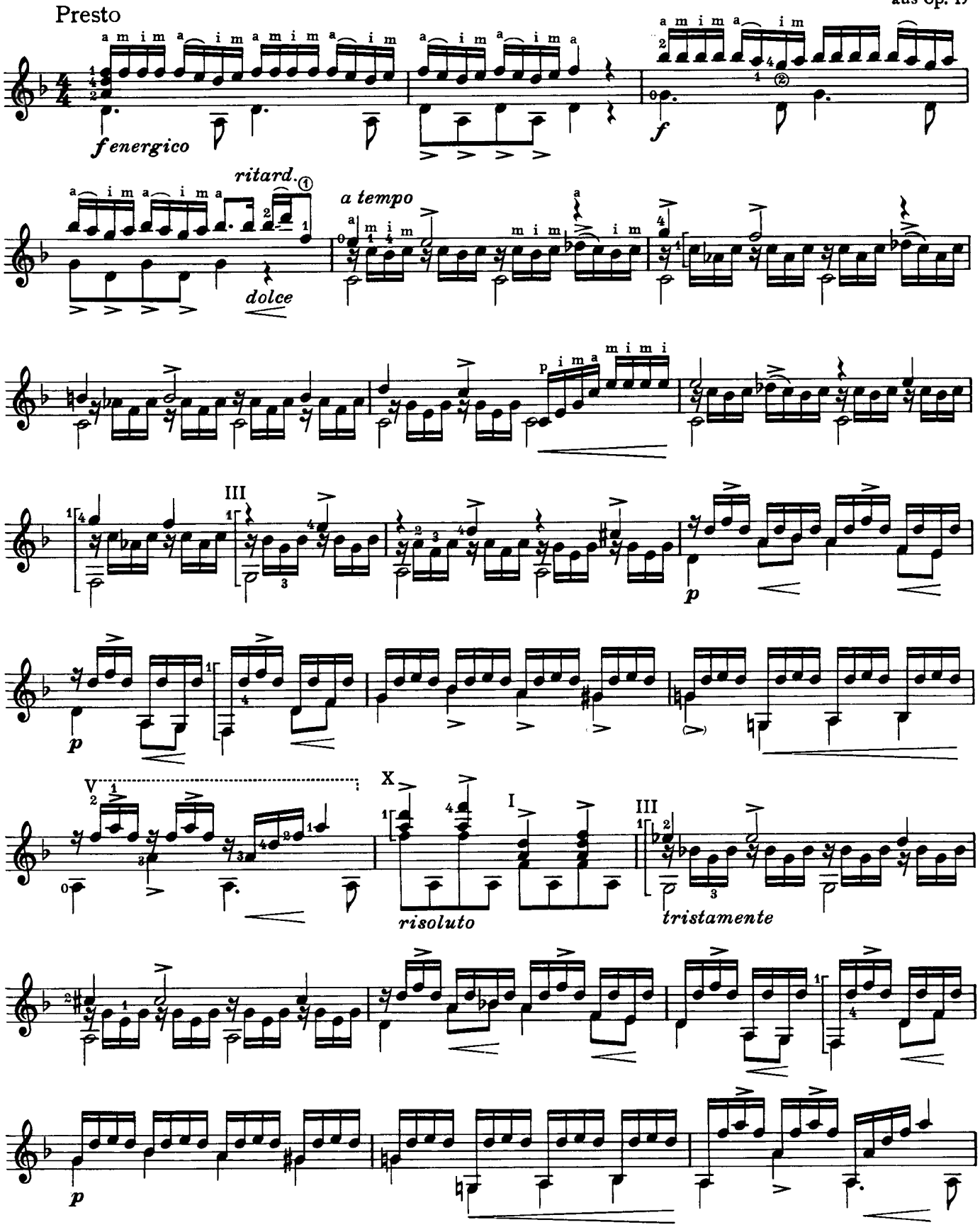
Var. V

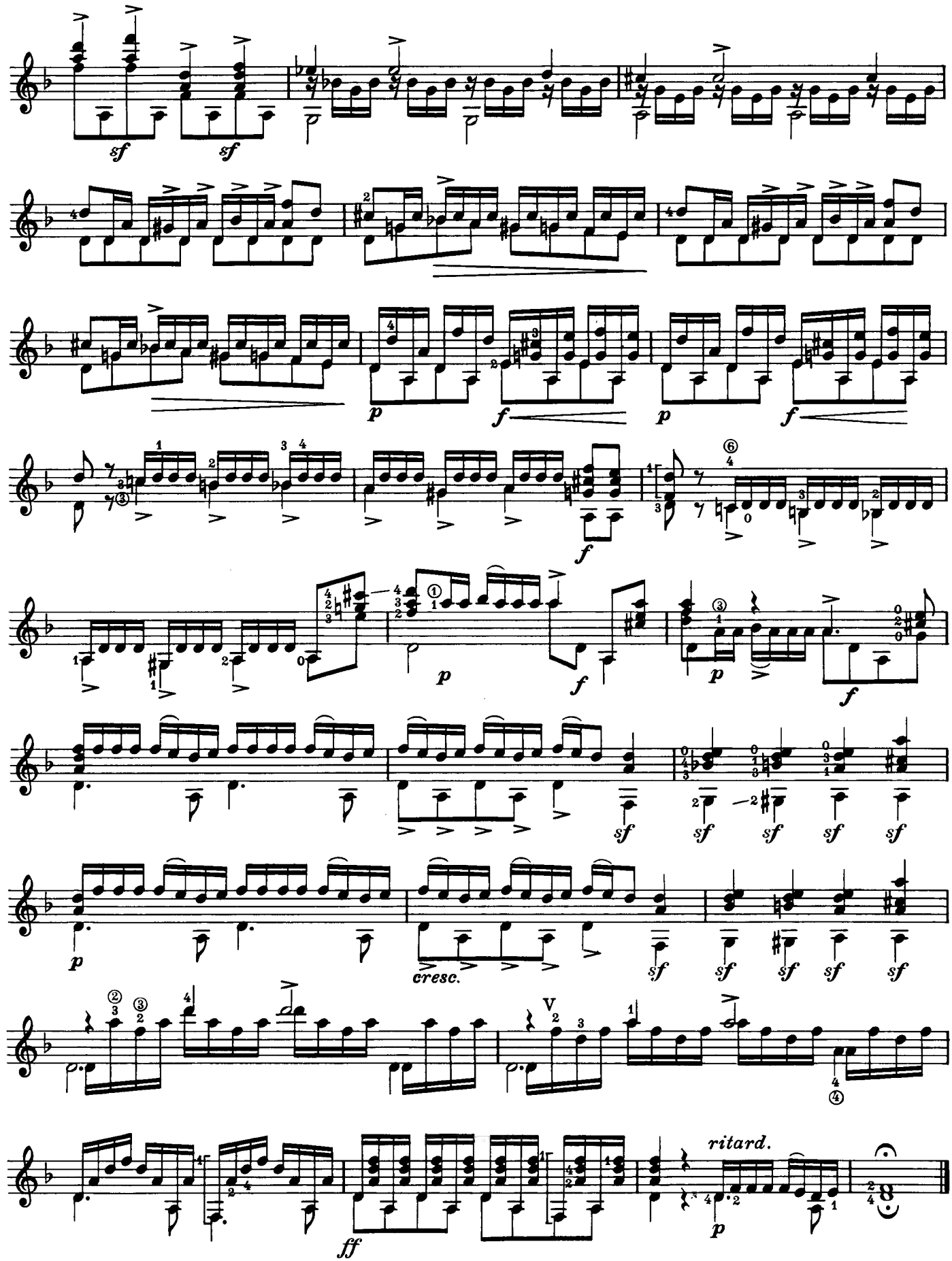


Capriccio

Johann Kaspar Mertz
aus op. 13

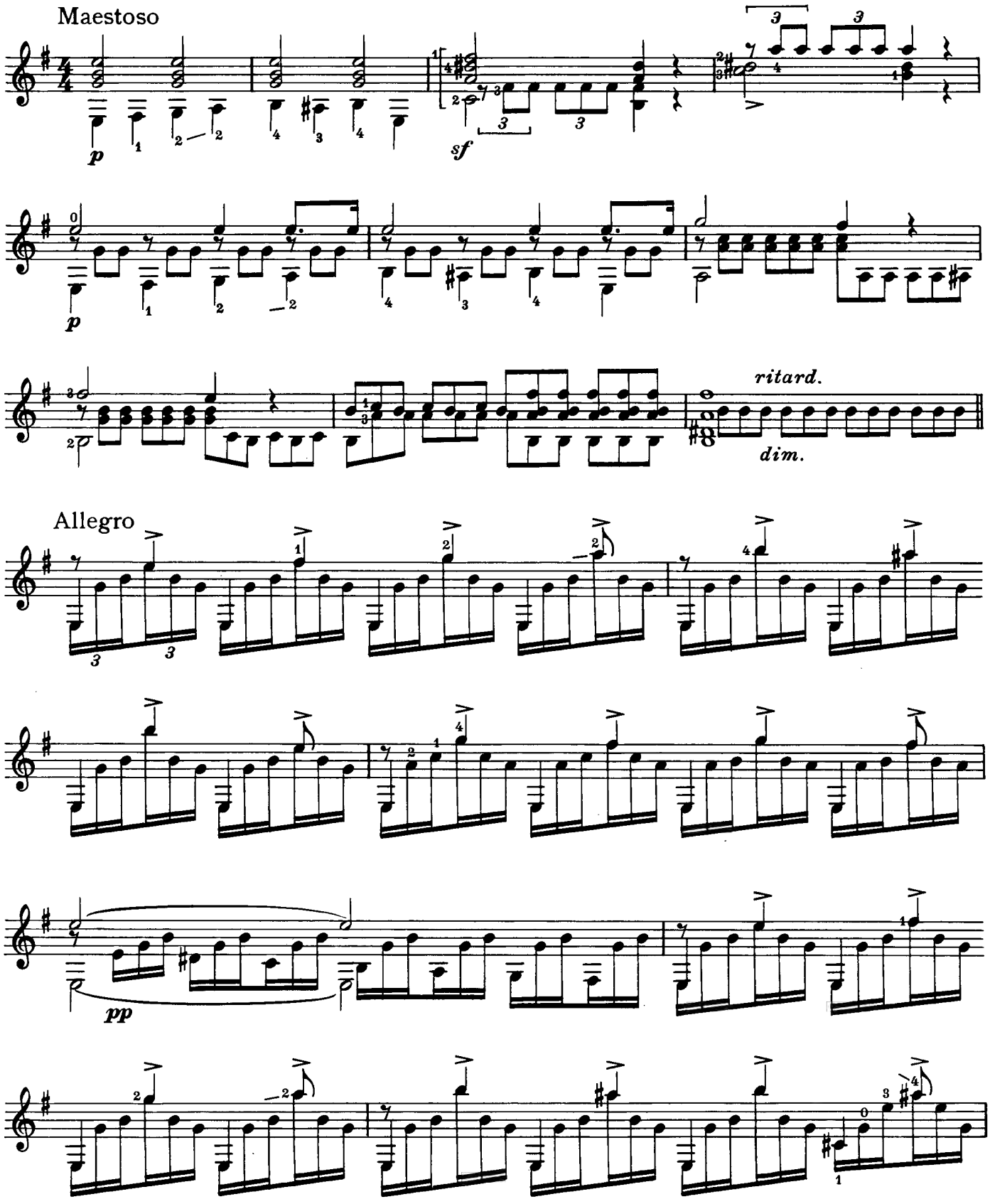
Presto

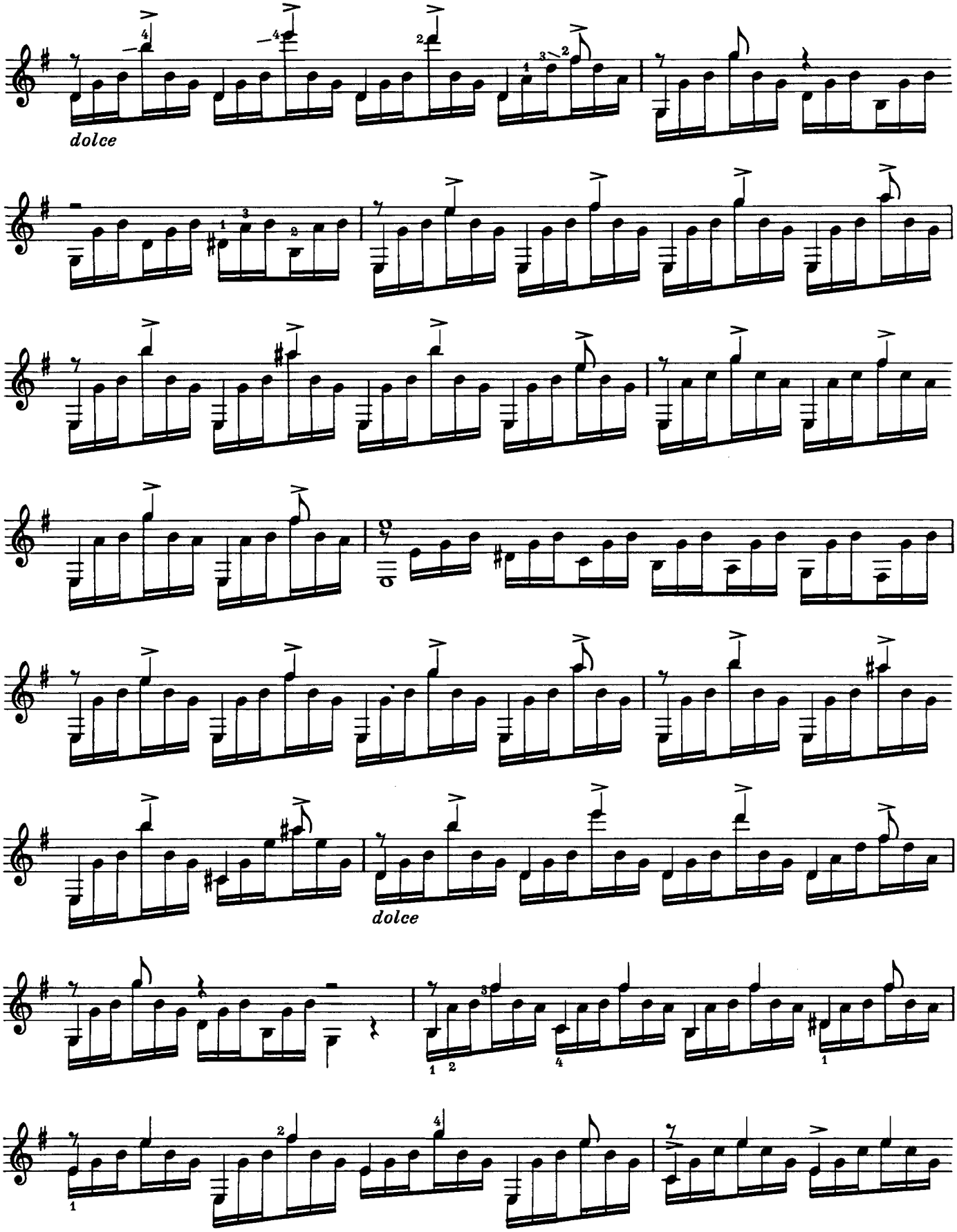


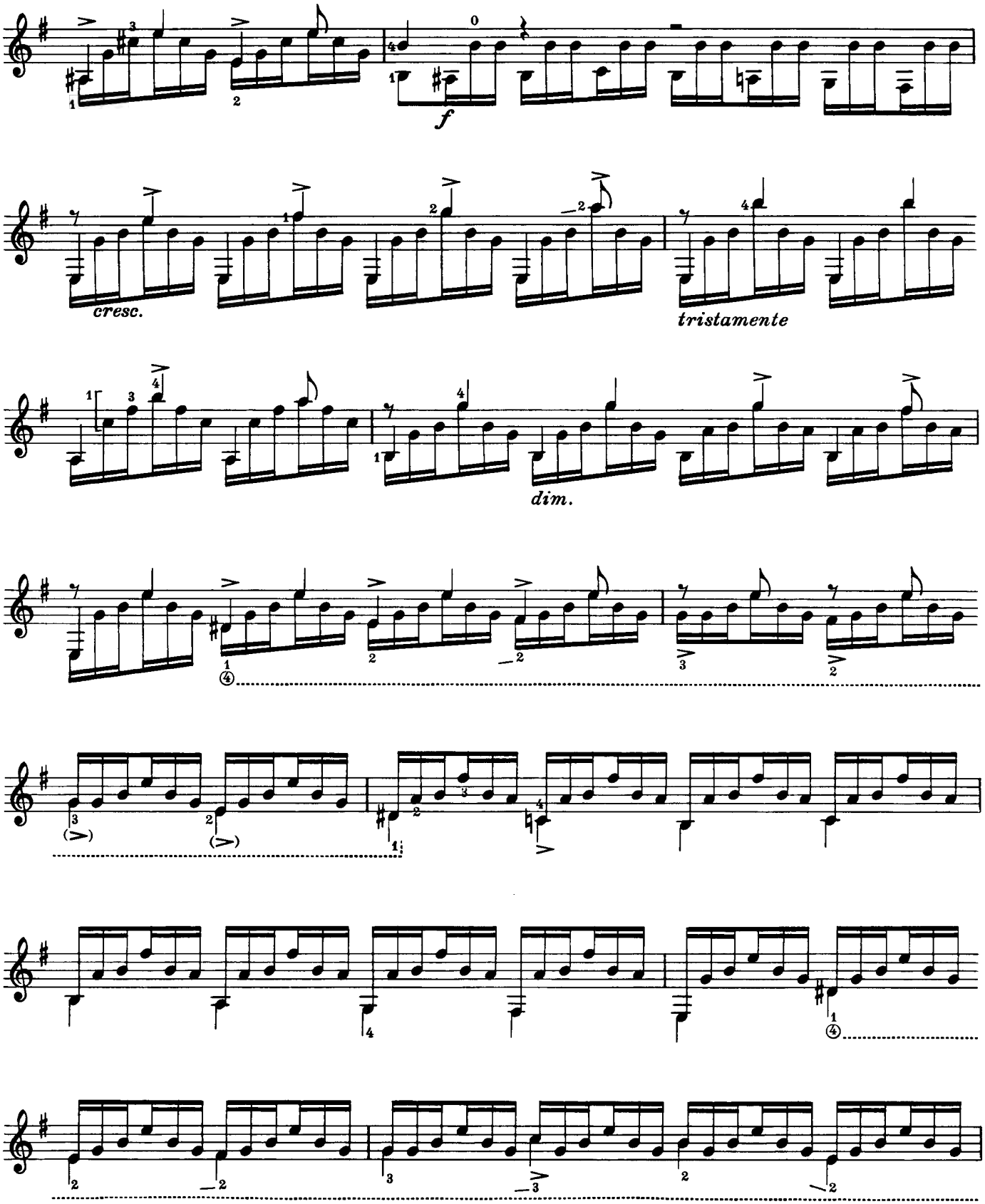

sf
sf
p
f
p
f
f
p
f
p
sf
sf
sf
sf
sf
p
cresc.
sf
sf
sf
sf
sf
ff
ritard.
p

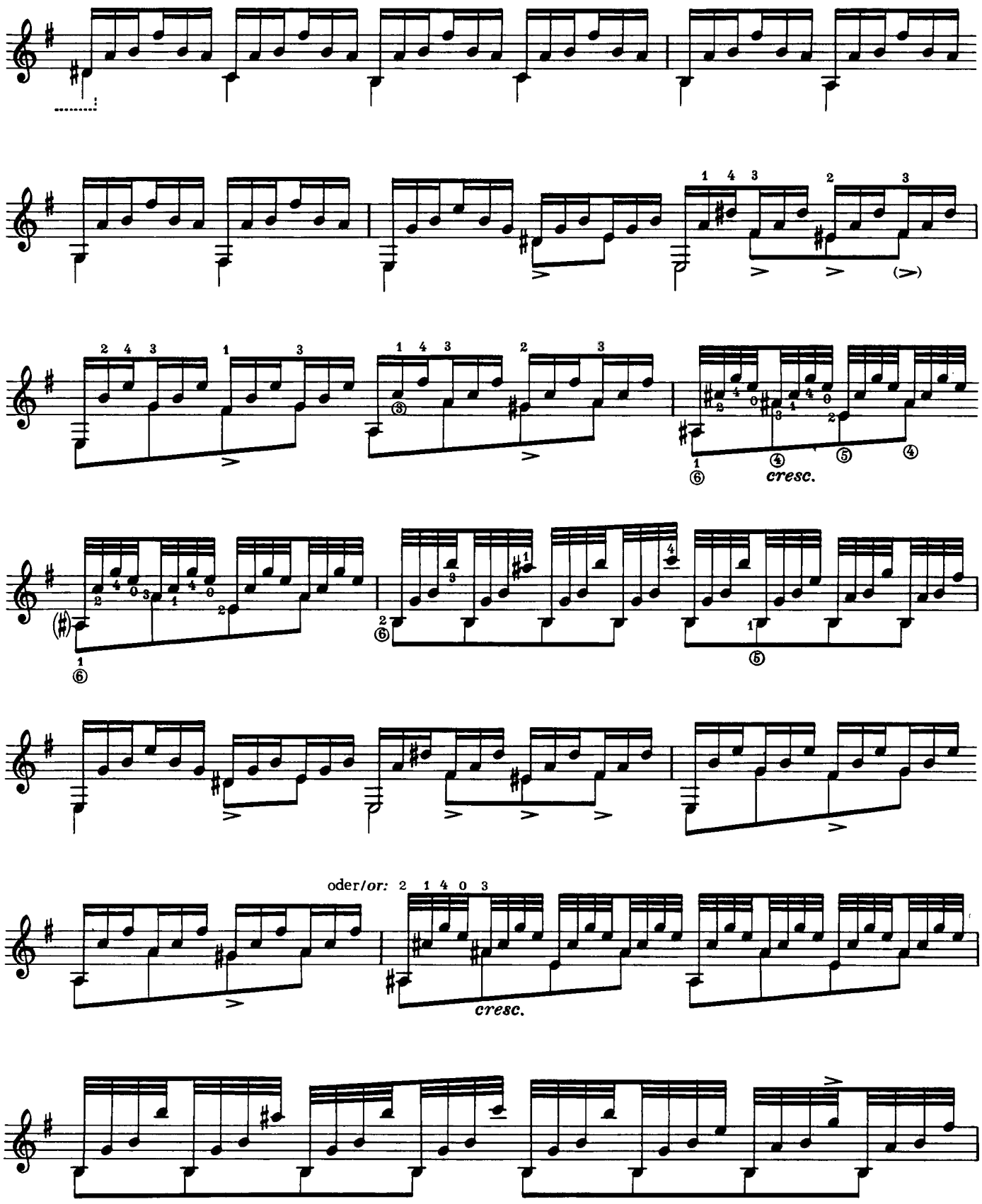
Fingals-Höhle

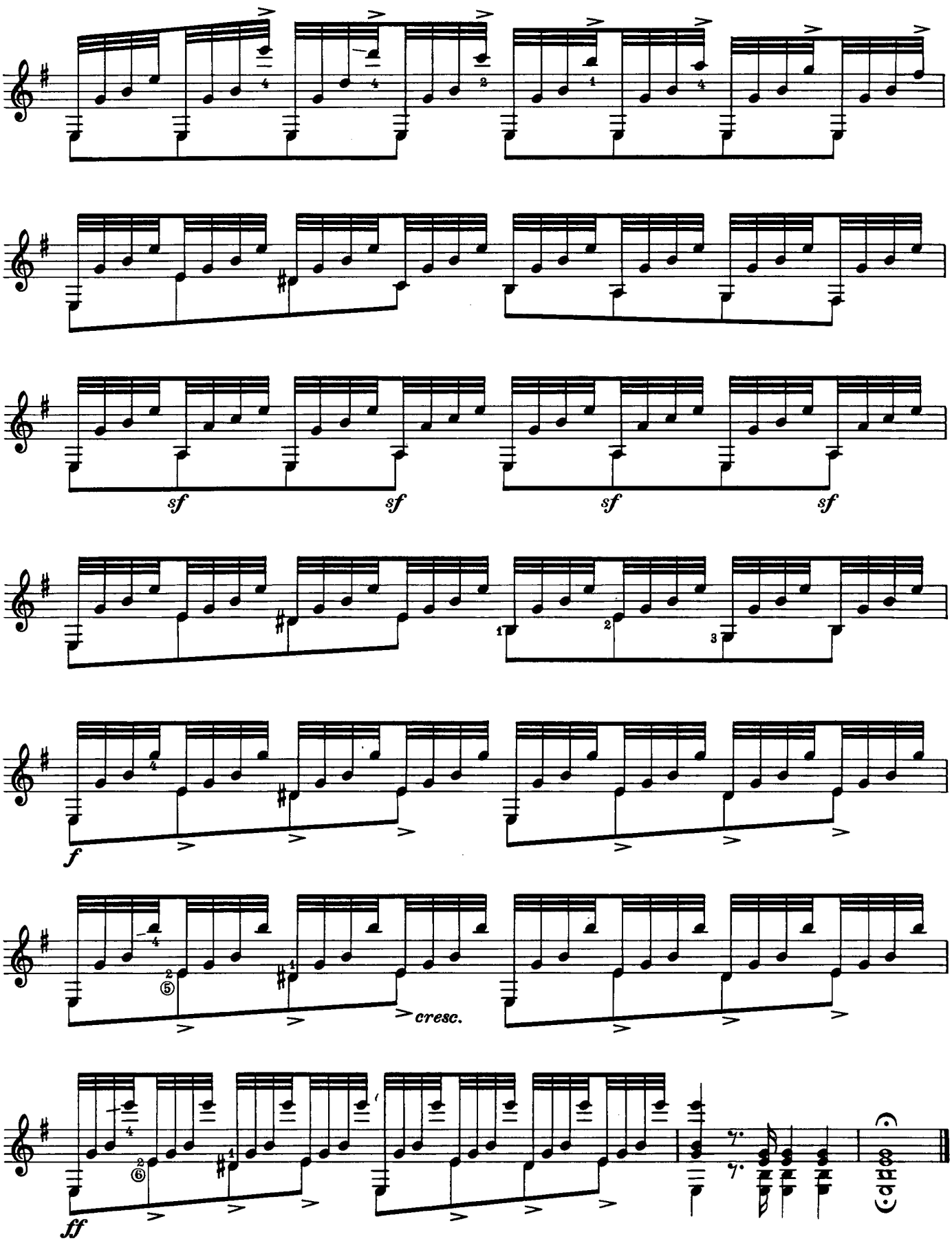
Johann Kaspar Mertz
aus op.13




dolce
dolce

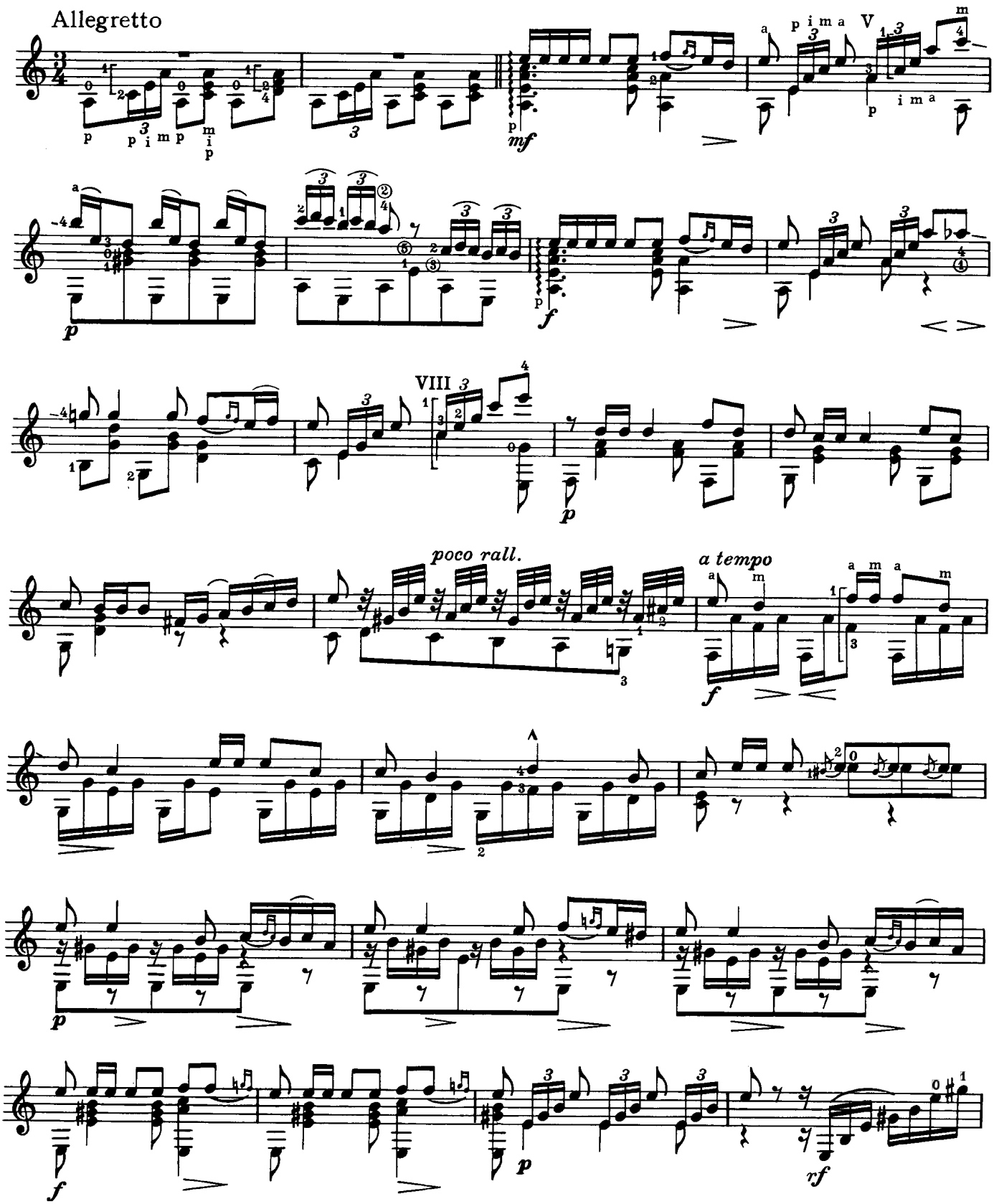

f
cresc.
tristamente
dim.

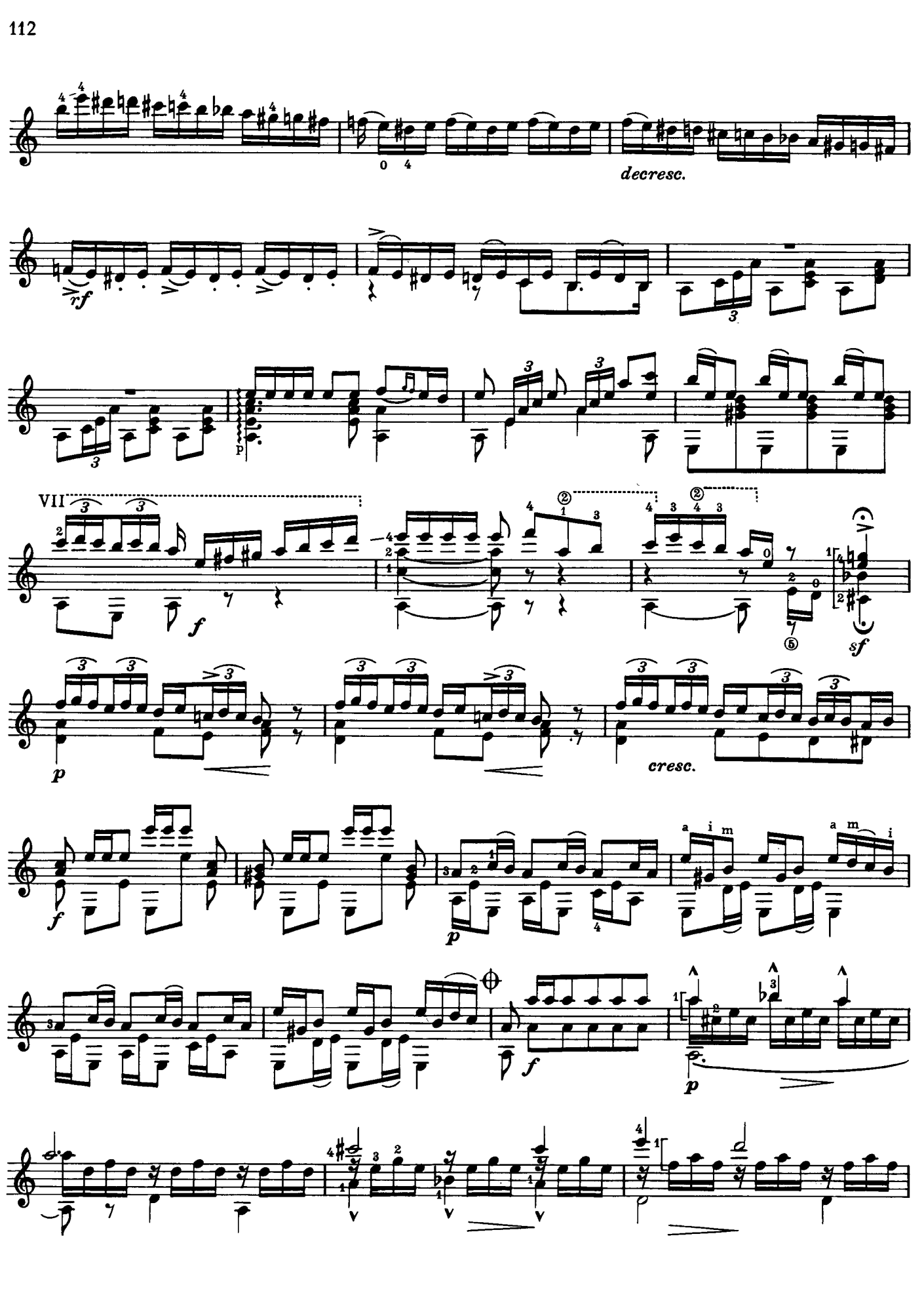

oder/or: 2 1 4 0 3
cresc.
cresc.

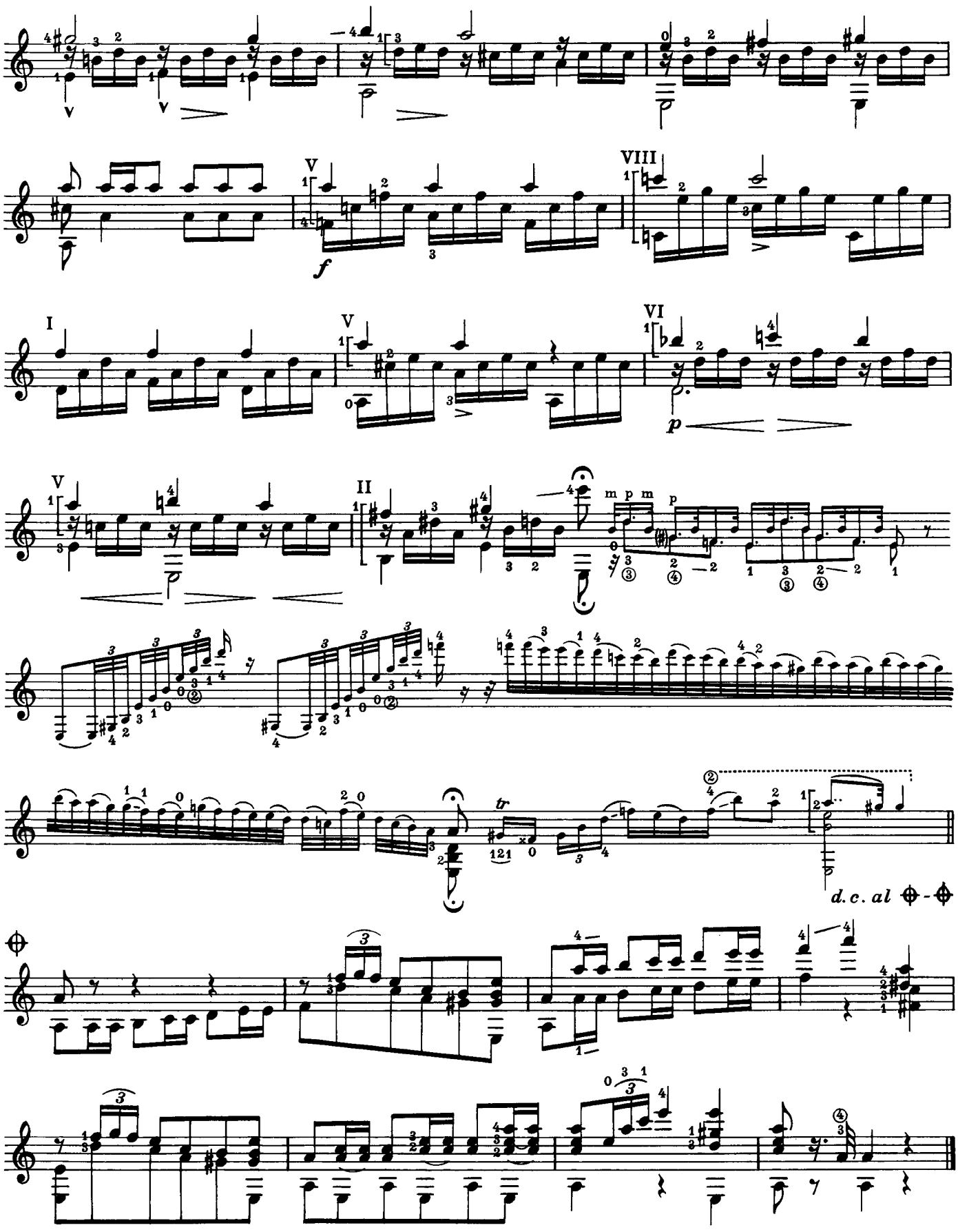

sf
sf
sf
sf
f
cresc.
ff

Bolero

Napoleon Coste
(aus „Grand Sérénade" op. 30, Fassung: Herausgeber)

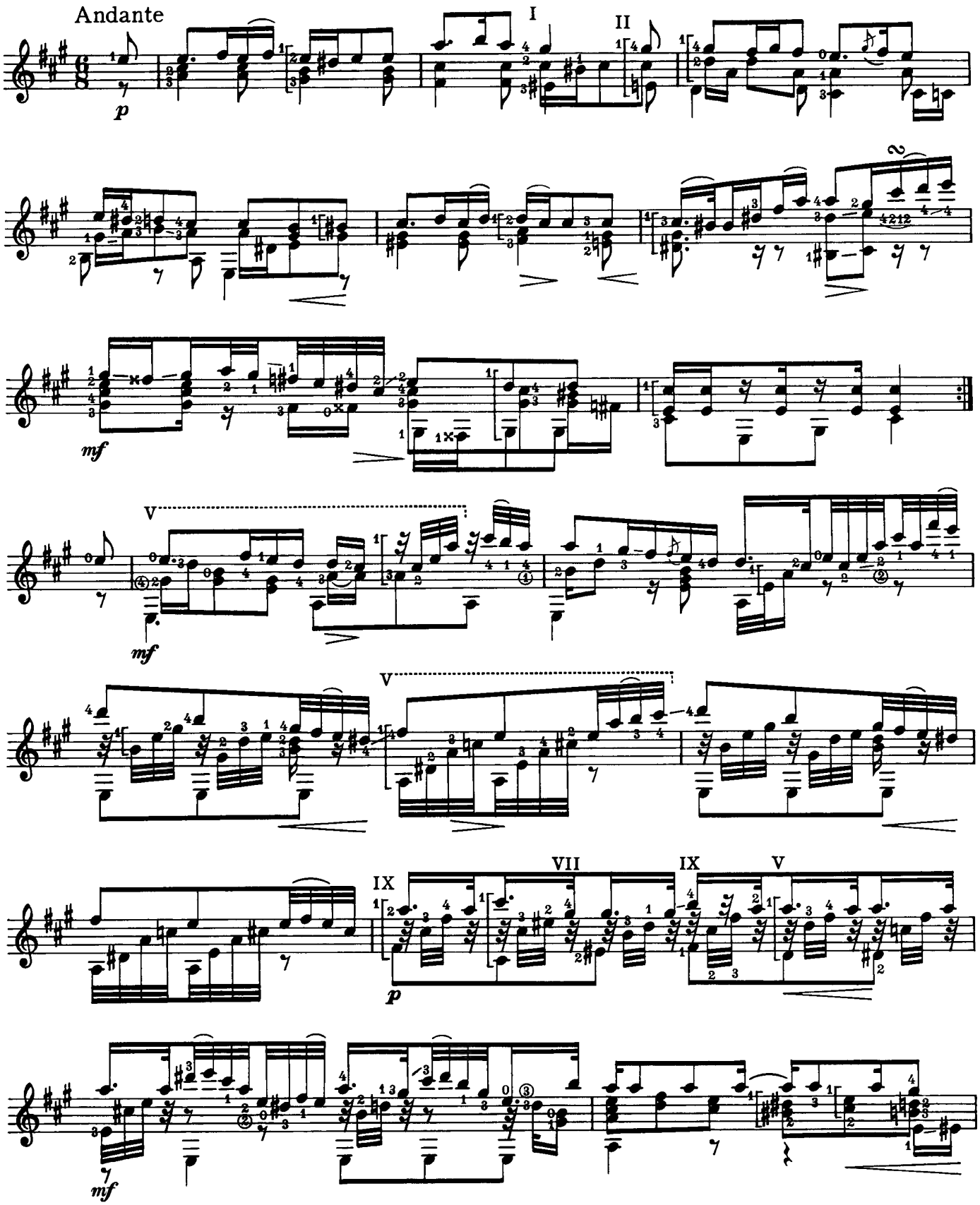


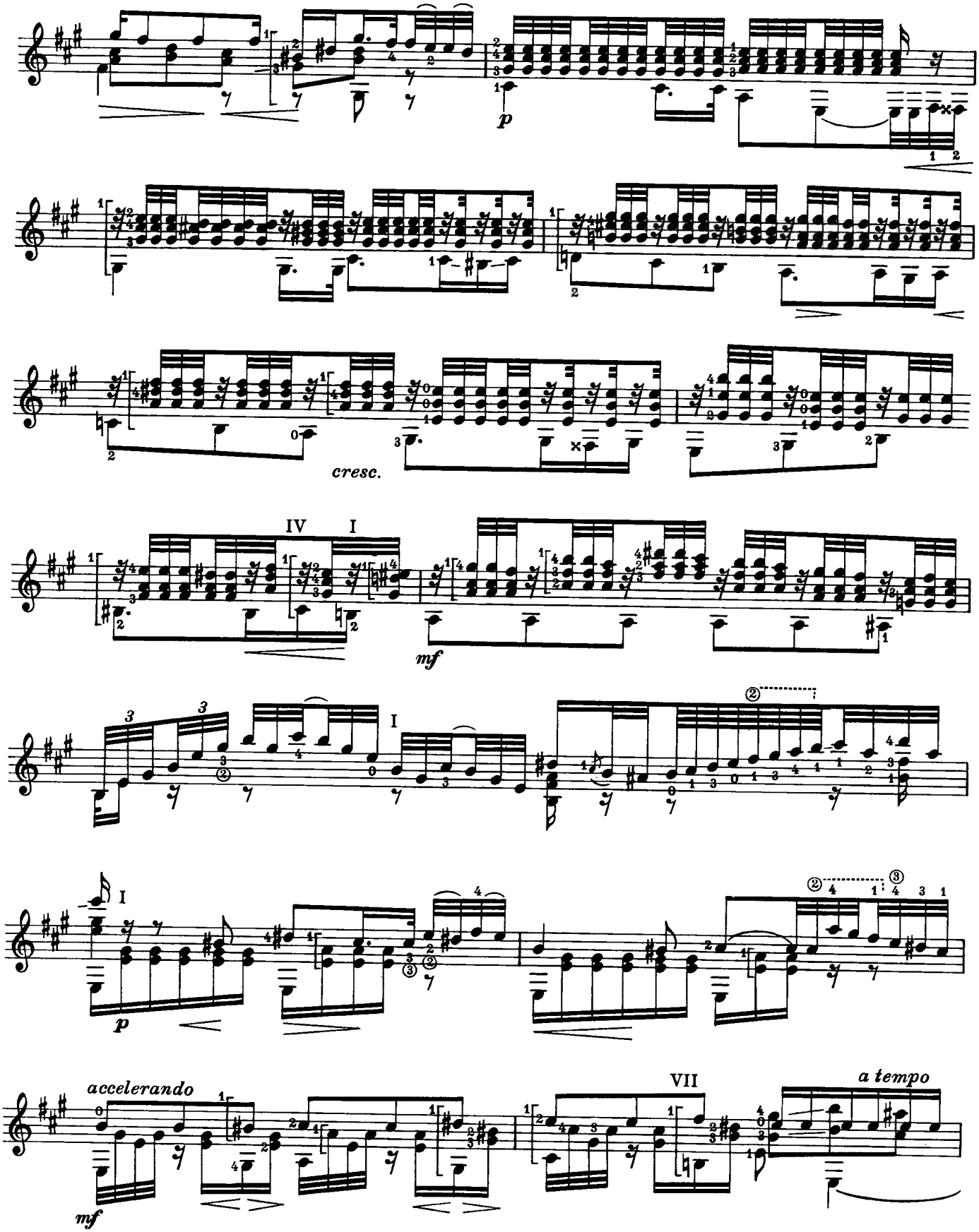

decresc.
rf
p
VII
f
sf
p
cresc.
f
p
f
p

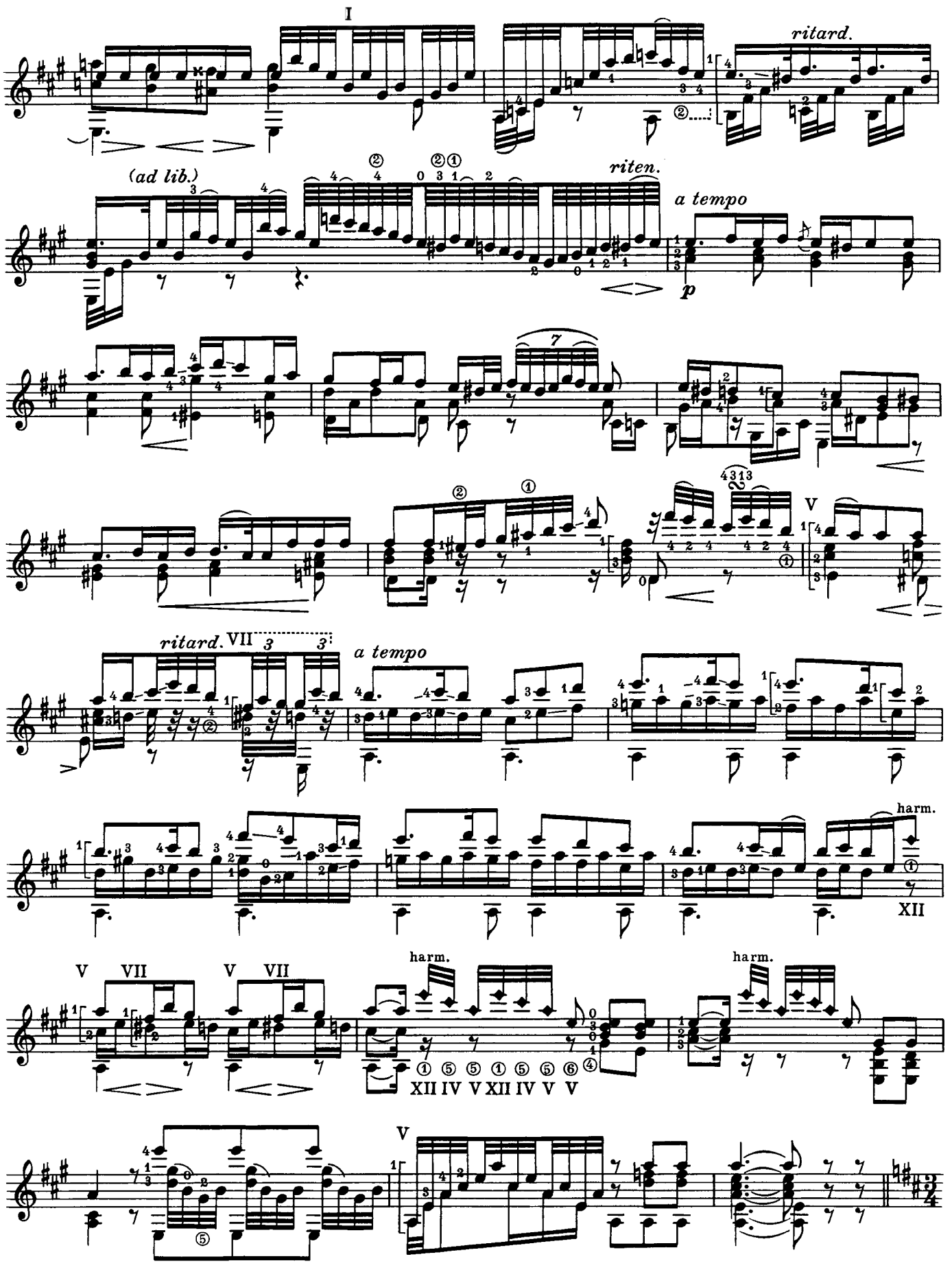

V
V
V
f
VIII
I
V
VI
p
V
II
m p m
p
tr
d.c. al

Andante et Menuet

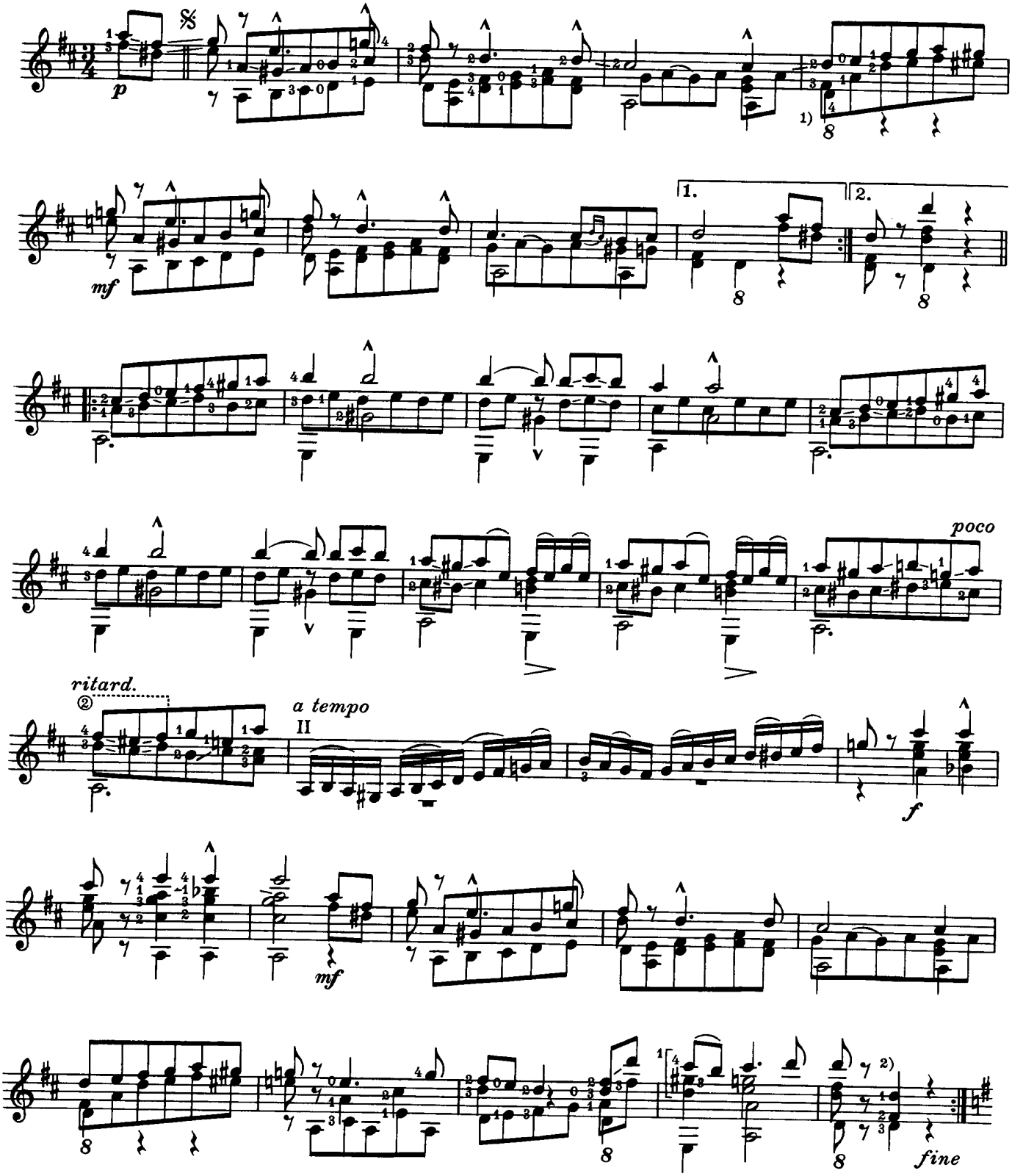
Napoleon Coste
op. 39



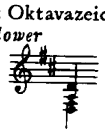

p
cresc.
IV
I
mf
I
p
accelerando
mf
VII
a tempo


I
ritard.
(ad lib.)
riten.
a tempo
p
V
ritard.
VII
a tempo
harm.
XII
V VII V VII
harm.
XII IV V XII IV V V
harm.
V

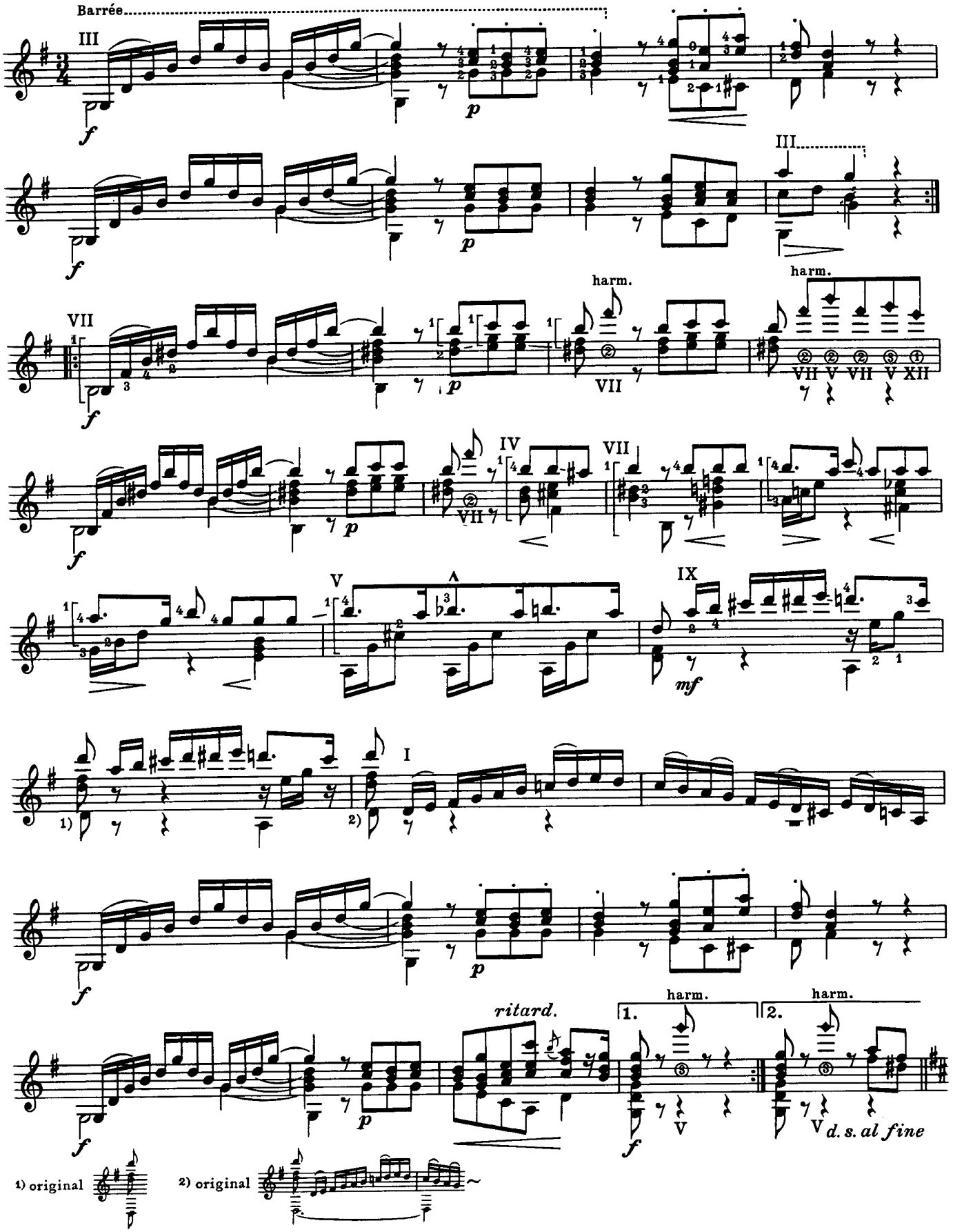
Menuet · Allegretto



1) Alle mit Oktavazeichen versehenen Bässe sind im Original eine Oktave tiefer notiert / *All places with octave symbol are shown in the original 8va lower*

2) original 

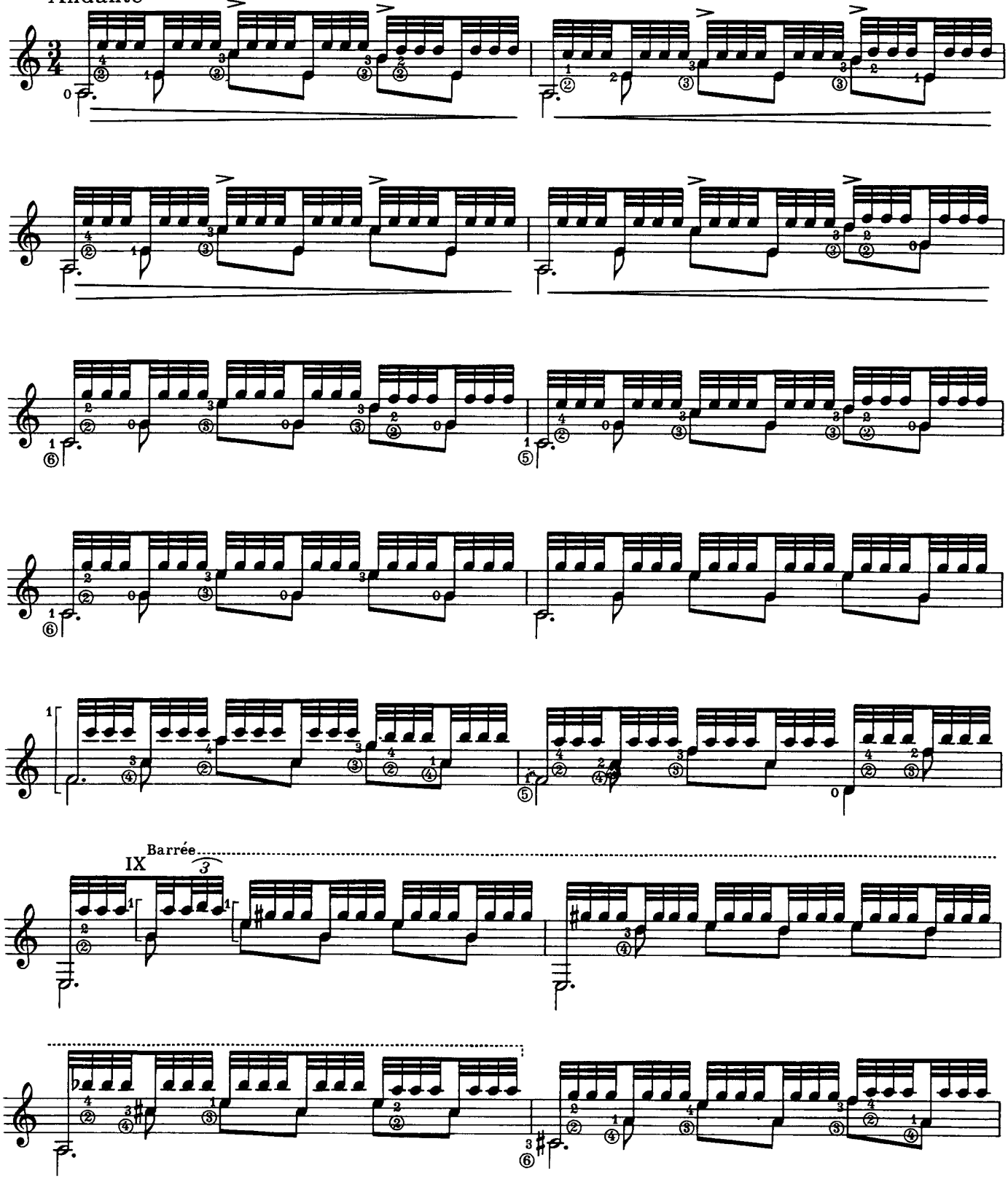
Trio

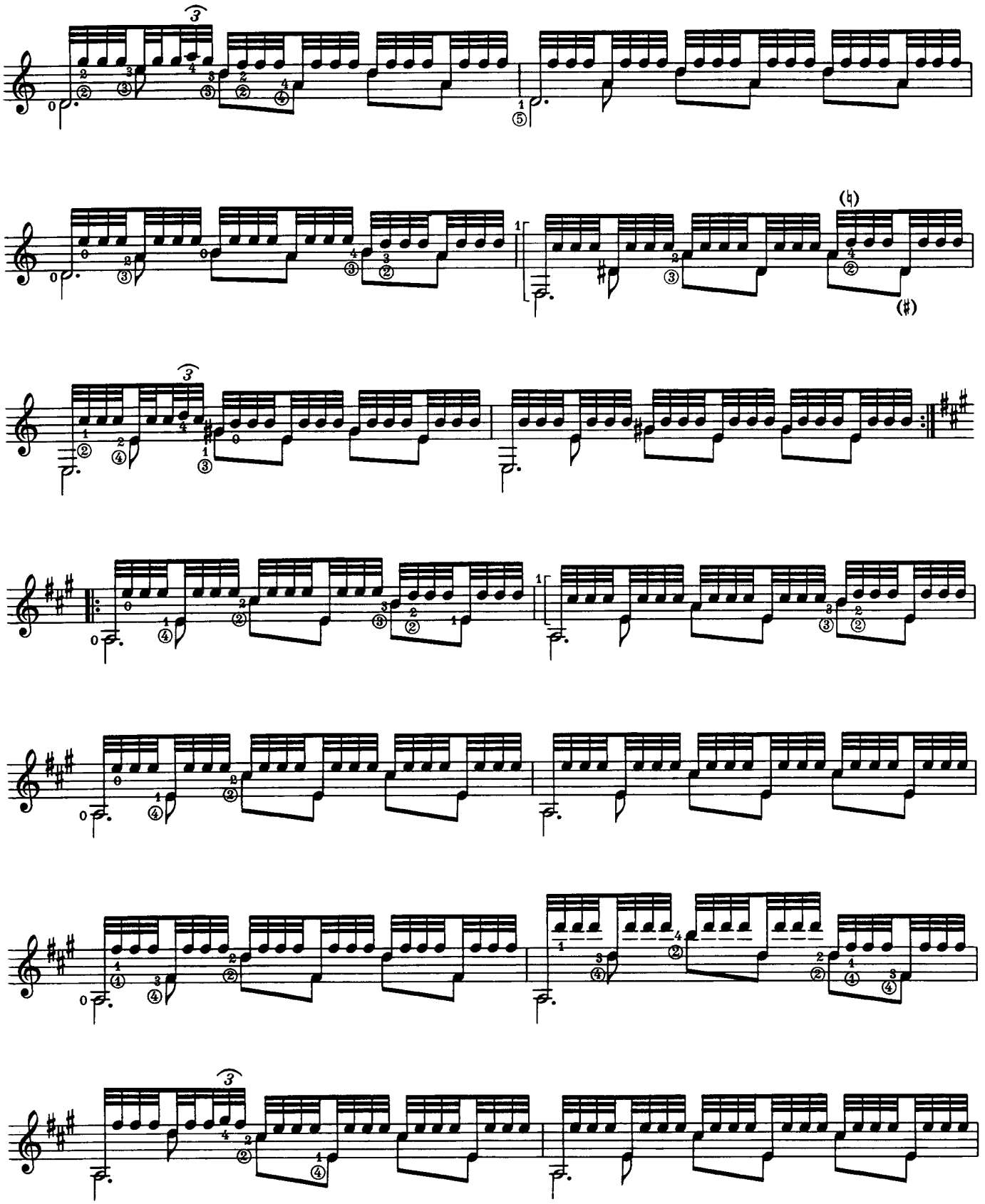

Barrée
III
f
p
III
VII
harm.
VII
harm.
VII V VII V XII
IV
VII
V
IX
mf
I
1)
2)
ritard.
1.
2.
harm.
harm.
V
V
d. s. al fine
1) original
2) original

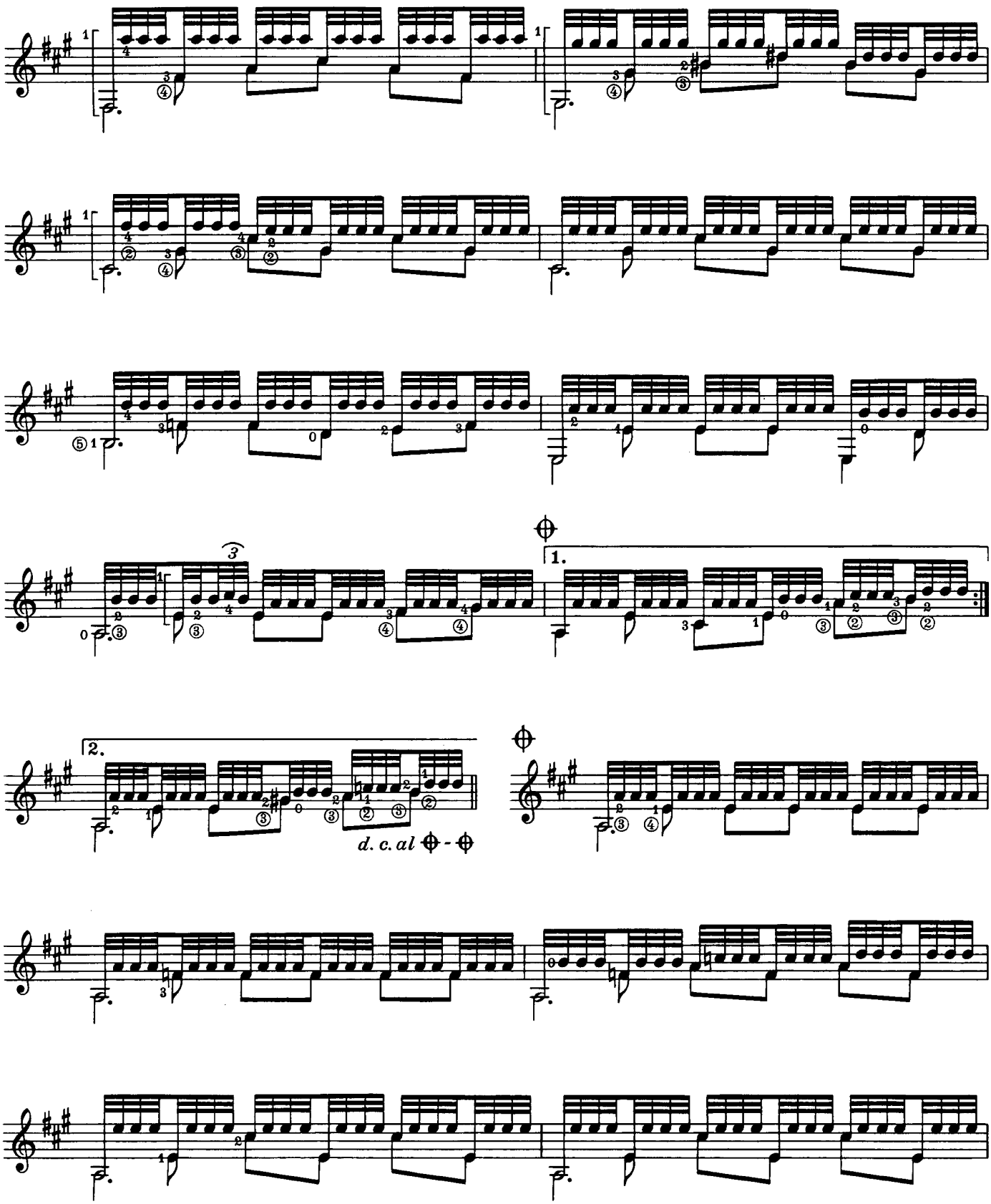
Recuerdos de la Alhambra

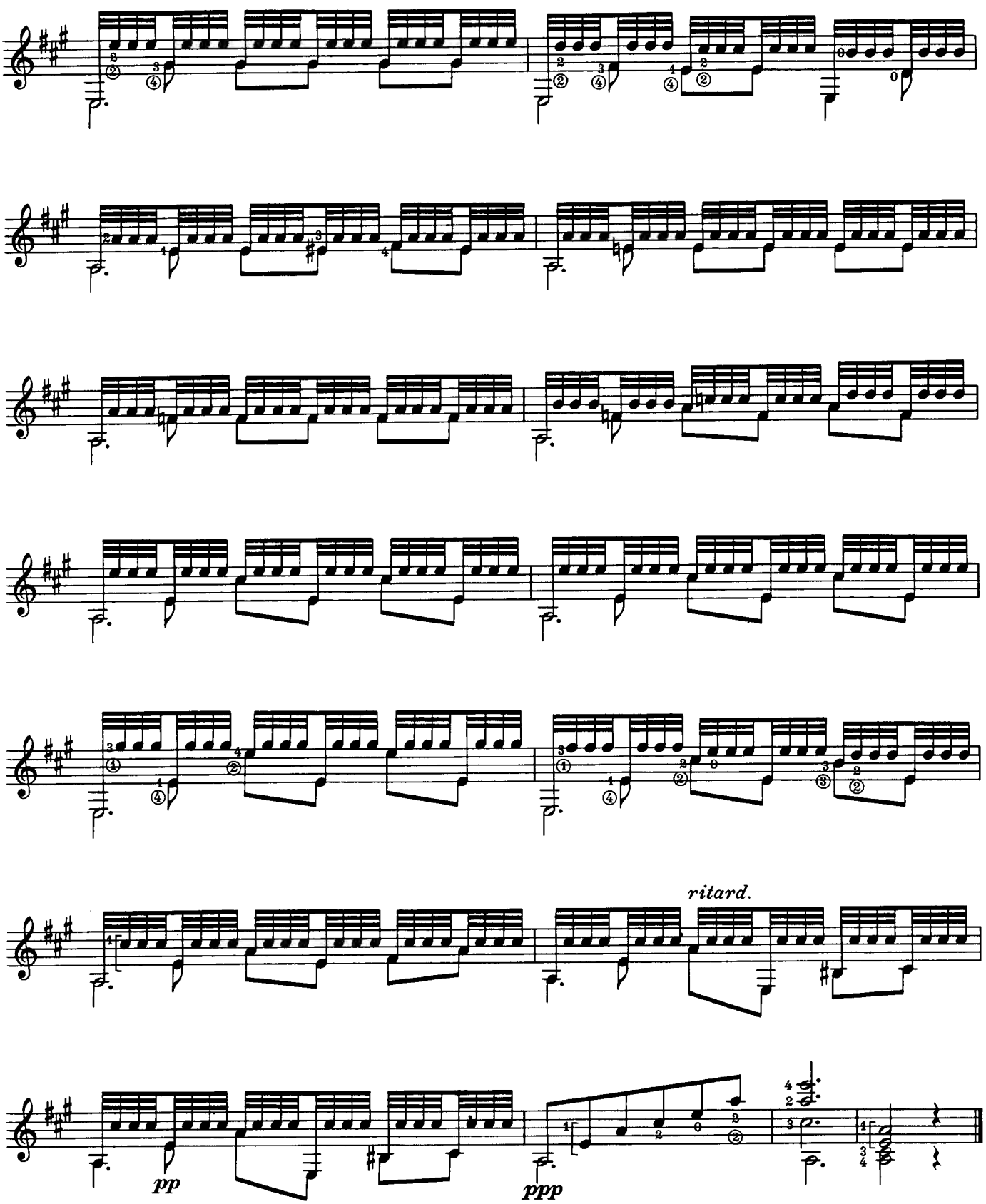
Andante

Francisco Tárrega





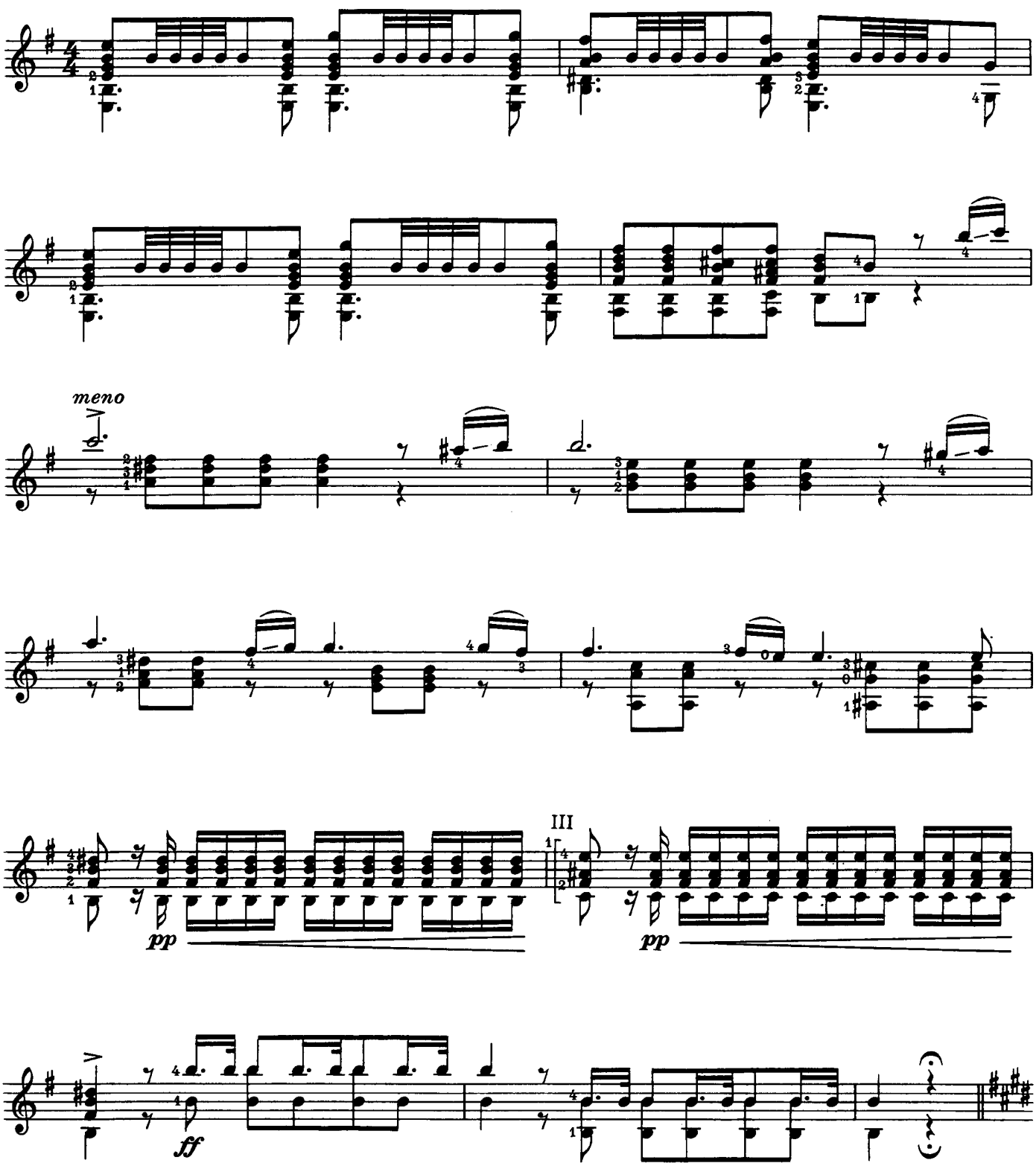

1.
2.
d. c. al ⊕ - ⊕

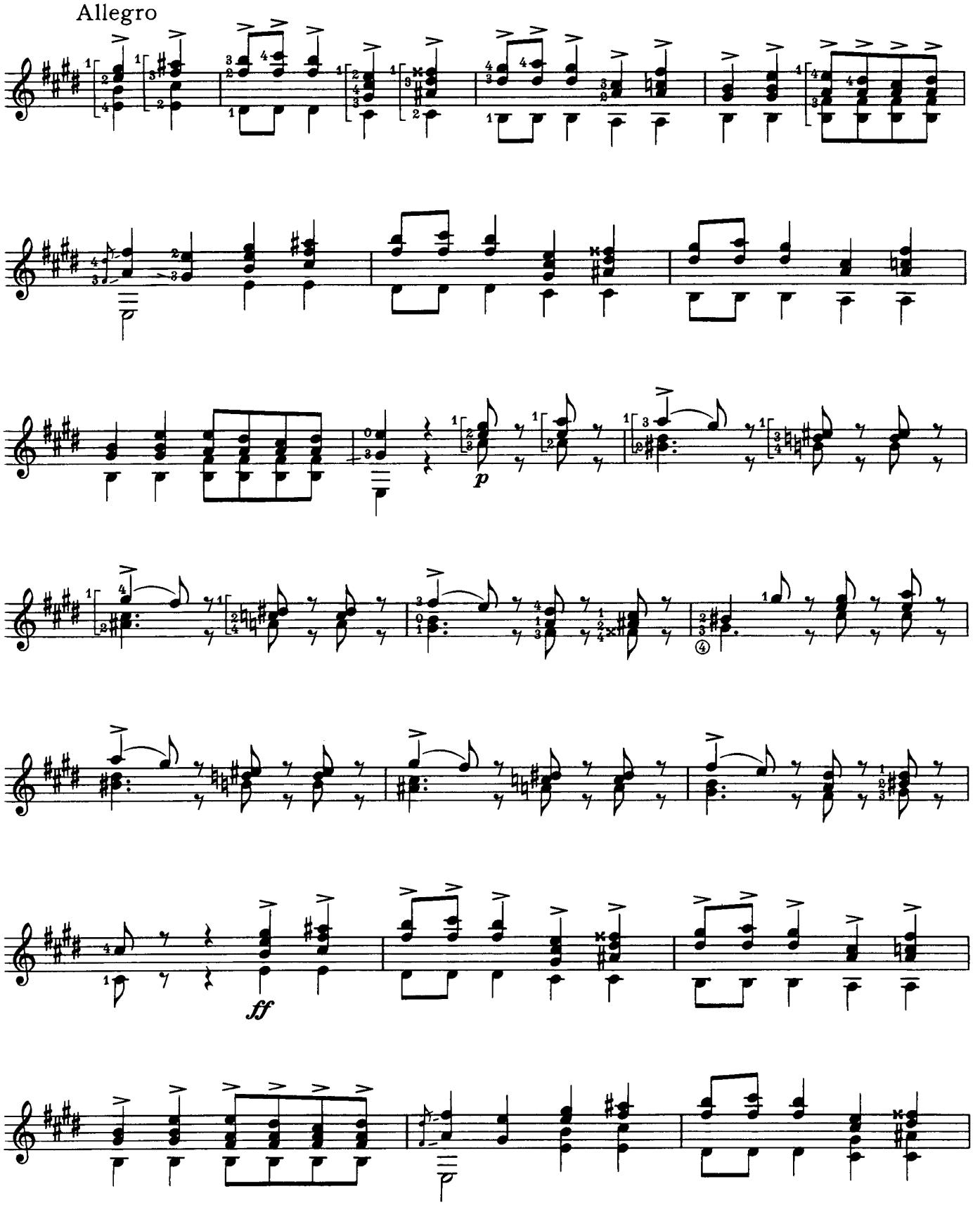

ritard.
pp
ppp

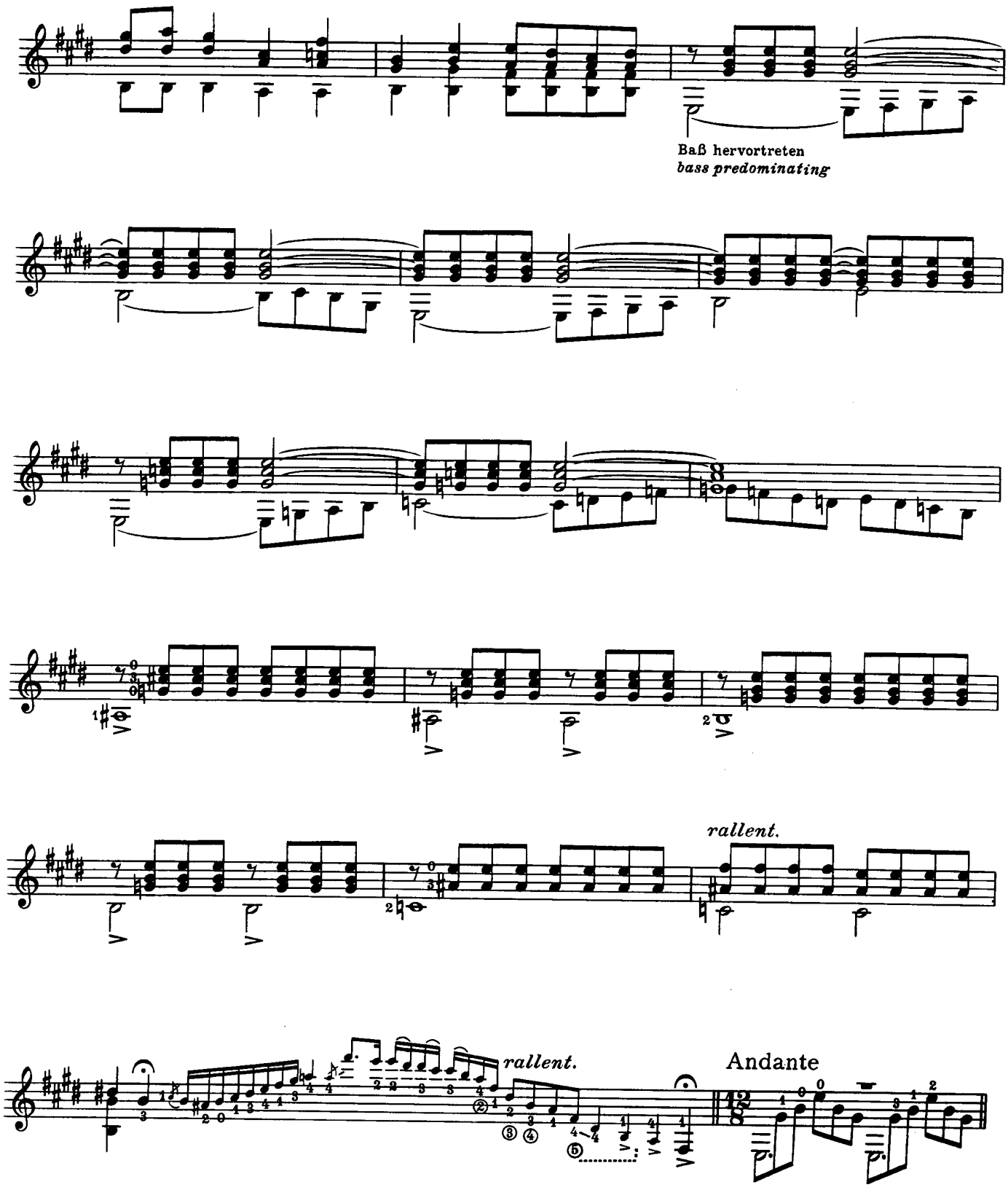
Fantasia Original

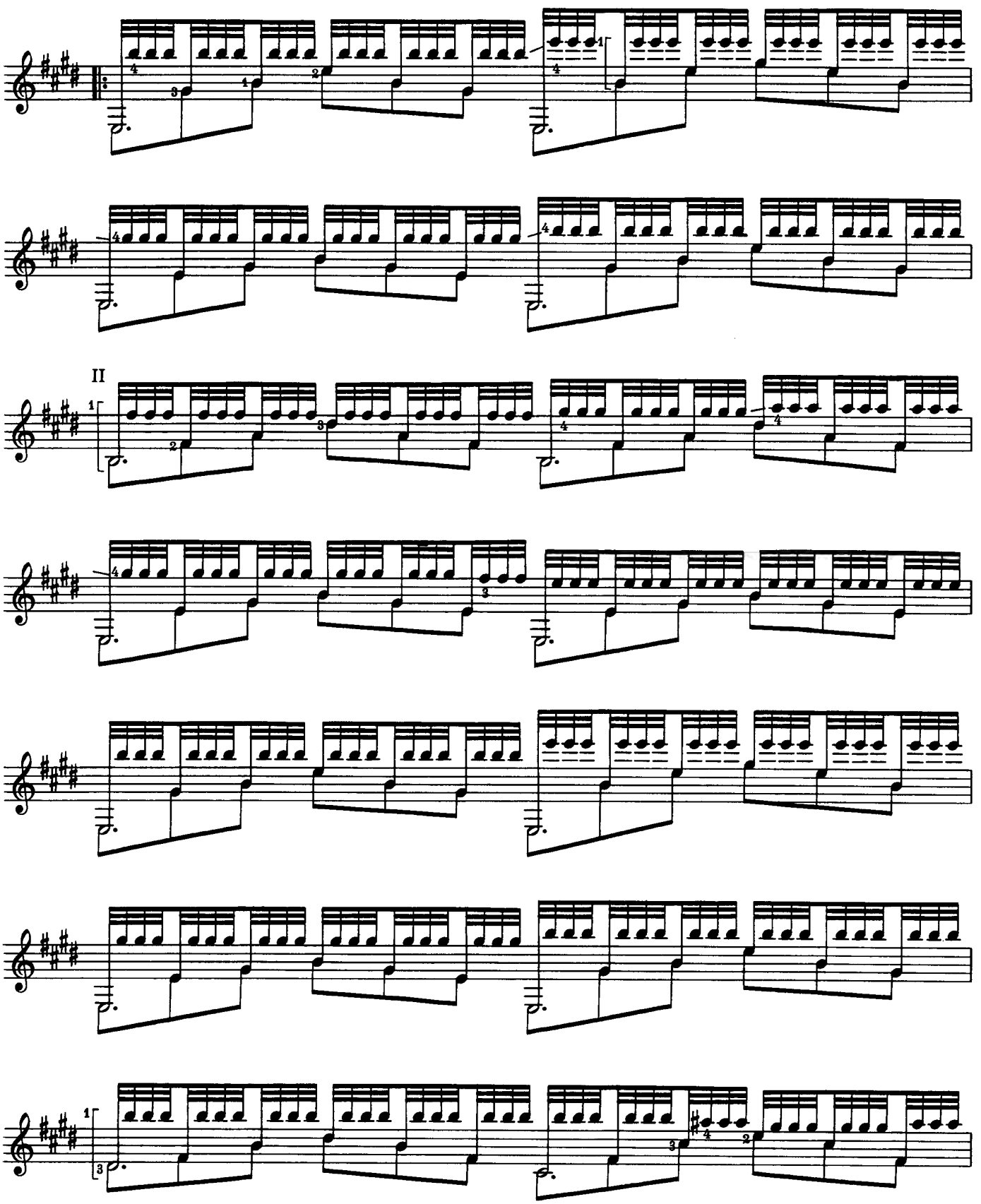
José Viñas

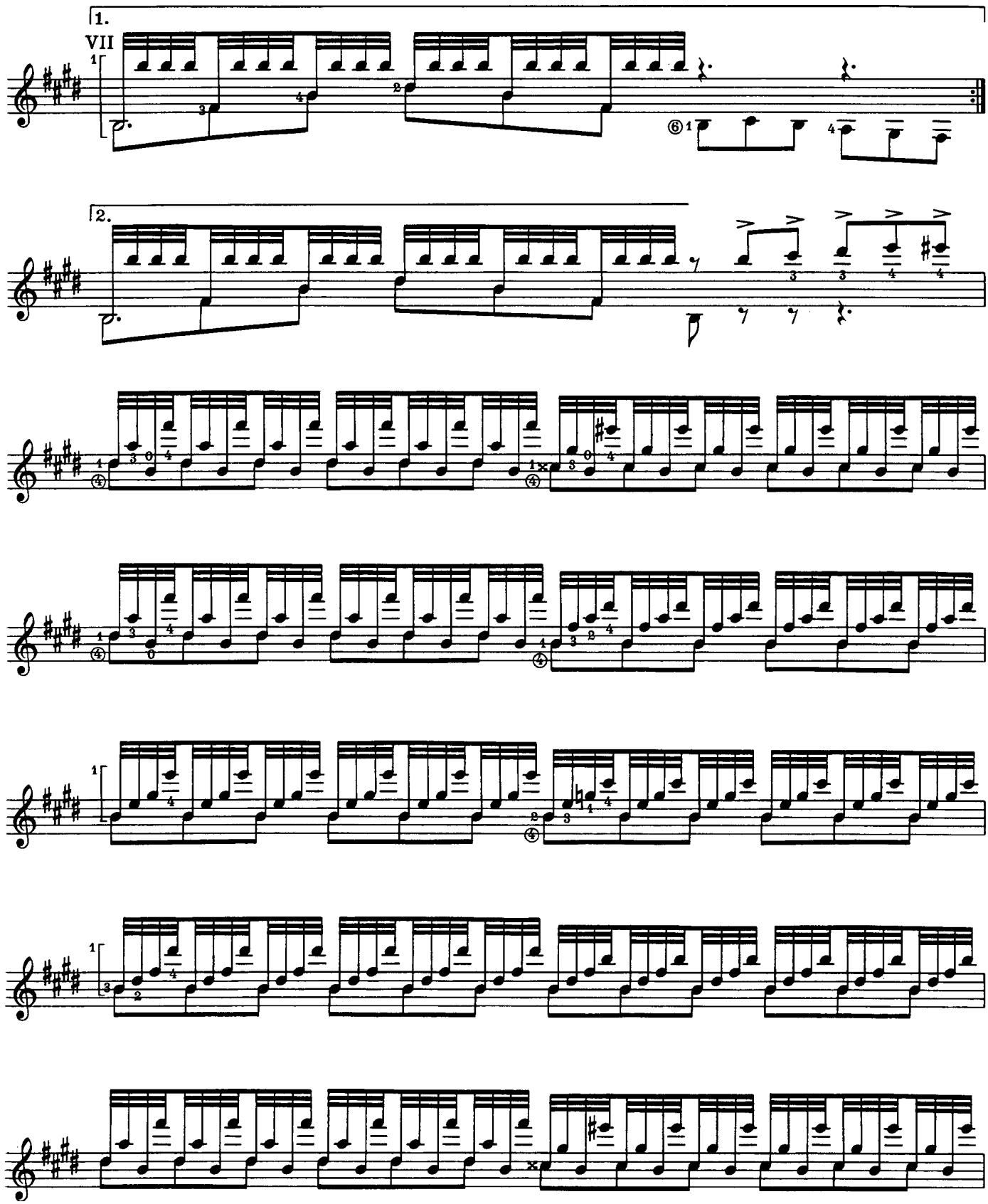
Andante mosso

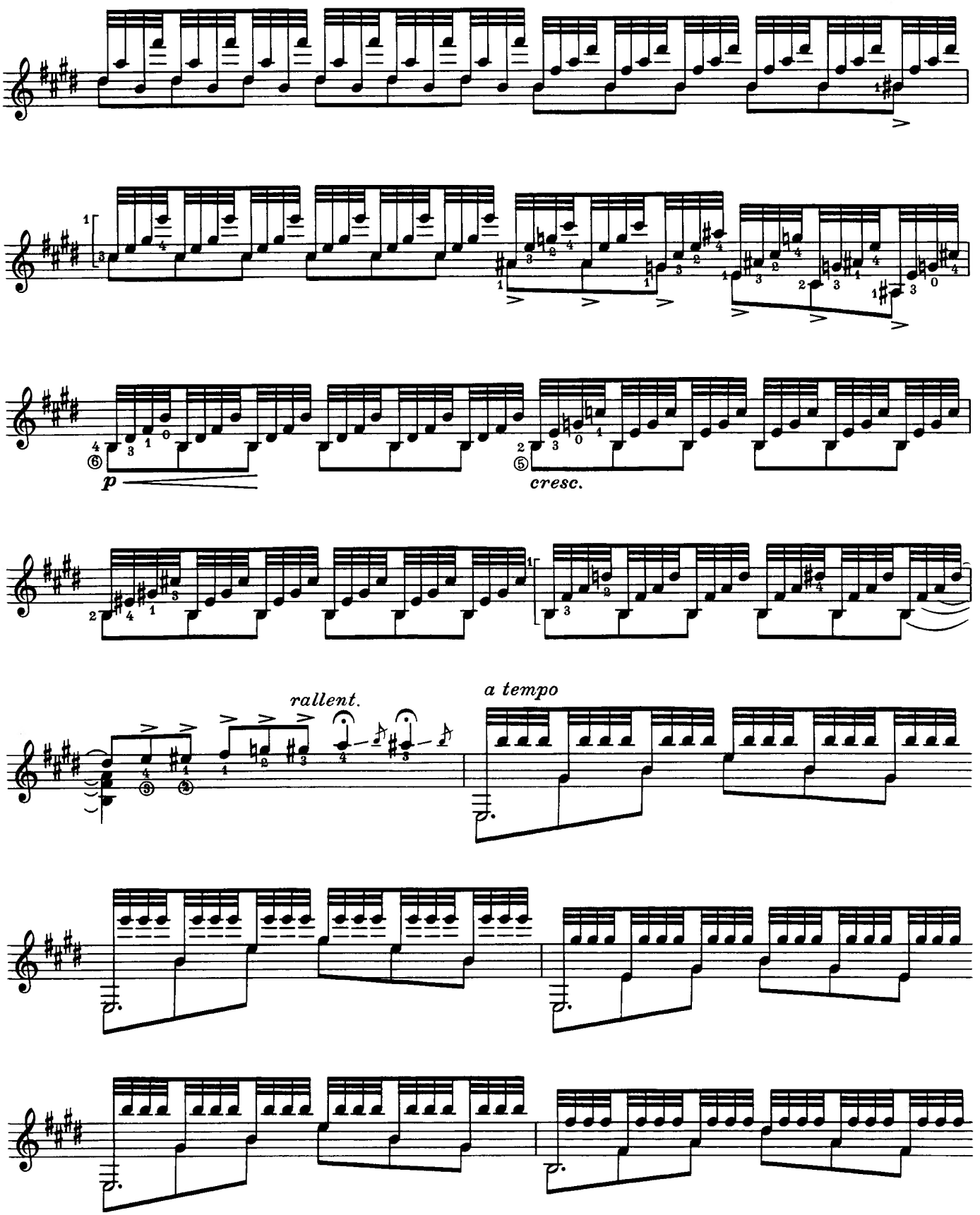


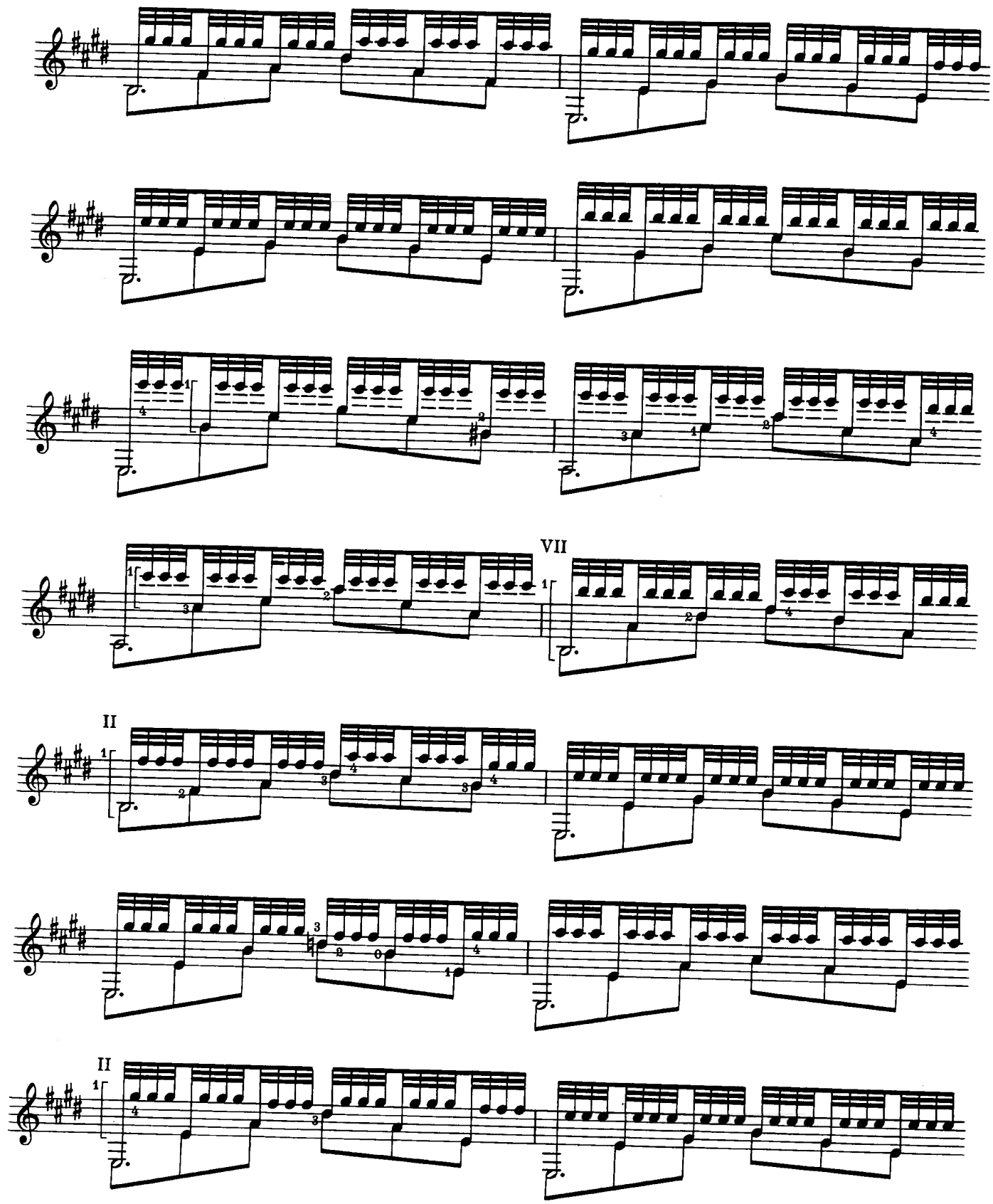

Allegro
p
ff

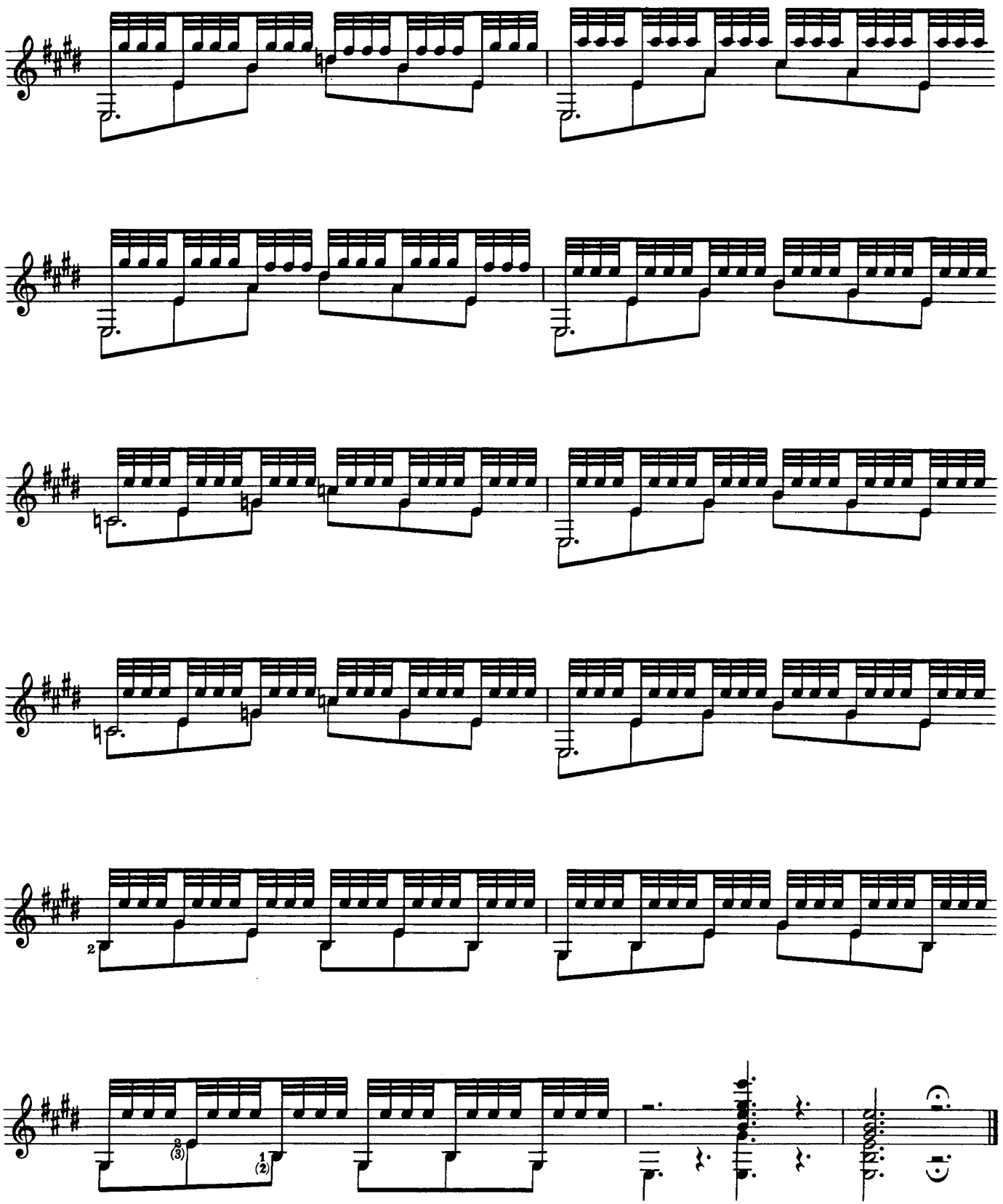

Baß hervortreten
bass predominating
rallent.
rallent.
Andante


II


1.
VII
2.


p
cresc.
rallent.
a tempo


VII
II
II



The composers

Fernando Sor
b. 1778 Barcelona, d. 1839 Paris
Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.

Anton Diabelli
b. 1781 Mattsee (Salzburg), d. 1858 Vienna
Composition pupil of Michael Haydn; from 1803 piano and guitar teacher in Vienna; later music publisher (Franz Schubert's principal publisher); among other works composed a number of pedagogic pieces for piano and guitar as well as solo works for the latter.

Nicolò Paganini
b. 1782 Genua, d. 1840 Nizza
Famous violin virtuoso; for a while devoted himself to the guitar, which he had learned from his father and on which he also became a virtuoso; wrote a number of works for violin and guitar, string quartet and guitar and several occasional works for guitar solo.

Matteo Carcassi
b. 1792 Florence, d. 1853 Paris
Went to Paris in 1820 and was well known as guitarist and guitar composer; undertook several recital tours; seemingly a rival of Carulli in Paris he had a difficult position; c. 80 guitar compositions published, of which the Guitar Method (op. 59) and the Studies (op. 60) are particularly important.

Mauro Giuliani
b. 1781 Barletta, d. 1829 Naples
Came to Vienna in 1806 where he was a popular and esteemed composer for and player of the guitar; wrote more than 200 compositions for guitar, which are among the most important of his period. In 1819 left Vienna and returned to his native country Italy.

Johann Kaspar Mertz
b. 1806 Pressburg (Bratislava), d. 1856 Vienna
After 1840 lived in Vienna; undertook several recital tours and was thought highly of as a guitar virtuoso; composed many works for guitar.

Napoleon Coste
b. 1806, d. 1883 Paris
Guitar teacher and performer; from 1830 lived in Paris; had connections with Aguado, Sor, Carcassi and Carulli; published some 50 compositions; brought out a new edition of Sor's Guitar School.

Francisco Tárrega
b. 1852 Villareal (Spain), d. 1909 Barcelona
Celebrated guitarist and teacher who founded a new guitar school which went beyond Sor and Aguado; influenced and determined the further development of guitar playing; composed and arranged works for guitar; wrote no Method but gave individual tuition to each student; best-known pupils were Miguel Llobet, Garcia Fortea, and Emilio Pujol.

José Viñas
dates unknown
Celebrated guitarist of the generation after Sor.